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THE MASON ISSUE.

Owing to the fact that the death of so important a musician as Dr. Mason has made this Mason issue necessary, we are obliged to postpone many of the exceedingly interesting articles we had announced for this September issue. The significance of the articles upon Dr. Mason is more than made up for this. All our readers may learn much from the review of his noble life.

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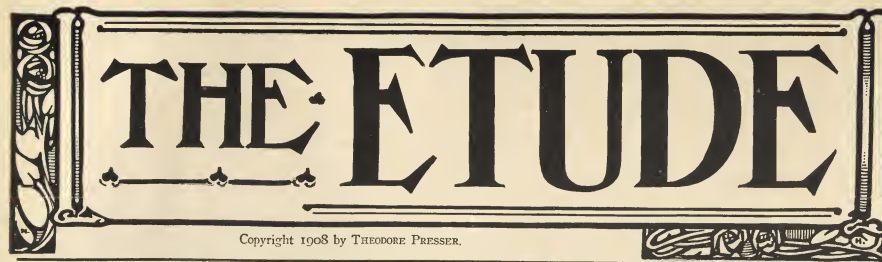
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EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horatio.

THE death of Dr. William Mason marks an important epoch in American musical education. Precisely as Dr. Mason's father, Dr. Lowell Mason, was the most significant figure in the musical affairs of his day in our country, so has his distinguished son been one of the most prominent and helpful workers of our own generation. Many people imagine that the teacher's work is simply a matter of passing on knowledge that has been previously revealed through the investigations of scientists and thinkers of the past. The teacher's province, however, is far larger than that of imparting information. He must create methods of teaching, and must analyze and classify the subject matter he has to teach until he evolves the most simple and direct method of informing the individual pupil. No vocation demands a higher degree of inventive power. Herein lay the secret of Dr. Mason's life success. He was a creator, not merely an imitator. His technical treatment of the simple two-finger exercise, as well as the scale, the arpeggio and the octave, were pedagogical inspirations. His methods of elucidating exercises were so simple and so understandable that "Touch and Technic" will remain a monument to his genius. Liszt, Paderewski, Josef and many other virtuosi recognized his ability, and were loud in praise of his famous work.

His was a valuable life and his death is a severe loss. It was given to Dr. Mason to witness a great advance in the music of the world. Dr. Mason knew personally Meyerbeer, Liszt, Moscheles, Schumann, Hauptmann, Wagner, Joachim, Dreychock, Thalberg, Schindler, Brahms, Raff, Klindworth, Re-nery, Cornelius, Ole Bull, Viex-Rubinstein, Gottschalk, Von Bülow, Paderewski, R. Strauss, and, in fact, most of the great musicians of our time.

The past year has been an unusual one in music. Not only Grieg, Rimsky-Korsakoff, MacDowell and Dr. Mason have died, but many other able music workers have also passed away. Although Dr. Mason's work as a composer may not entitle him to rank with the three great masters recently deceased, his work as a teacher and author of educational material for pianoforte instruction admits him to the highest planes in musical history. The thousands of teachers and students who employ "Touch and Technic" in their daily work have a deep debt of gratitude to the memory of the man who has made their technical burden lighter and more agreeable to them.

Few men have played a more important part in the great advance of musical culture in our own country. He was loved and respected by all who came under his elevating influence.

THE greatest incentive to practice a child can have, aside from the little one's own innate love for music, is the sincere regard of loving parents for the child's musical welfare. We do not mean that kind of regard that we frequently see represented in expressions like, "Mary! go to the piano. You know that your father will scold you if you do not practice." "I don't know what we are going to do with that girl. We have spent lots of money on her musical education, but she doesn't seem to care anything about it."

The parent who takes an interest in the latest music, reads the musical magazines, and keeps abreast with the times will have little difficulty in inciting the child's love for music. The love will then be genuine and not artificial.

The great difficulty in American city life is that fashion is disrupting the family circle. The child is gradually being removed from the care of the parent and placed exclusively under the control of mercenary hirelings. In the announcement of a great new hotel going up in an American city we find: "There will be a splendid dining hall, and upon the floor above there will be another dining room for children and their maids." Poor little excommunicated tots, we feel for you. Your parents have turned their backs upon you, and your idea of home will be less lovely than your little orphaned contemporaries who will be brought up in an institution. When the days for your music lessons come you will be handed over to a teacher whose chief aim in life will be to secure a "fat" fee. The parental interest you should have to encourage and assist you will be devoted to the more serious objects of "monkey dinners," gossamer, or coaching parties. If you in the end turn out a social derelict, without ambition, without education, without conscience, who indeed, shall we blame?

ALWYN SCHROEDER, the famous cello soloist of the Boston Symphony Orchestra, who very desirably position in the excellent Hoch Conservatorium, with the intention of spending his remaining years in his native land, has recently returned to America. He says: "There's more atmosphere here now than there is over there. I was very much disappointed with my return to Germany. The musical life here is much broader and more cosmopolitan." Just how true this is no one can realize who has not lived abroad. The residents of some of our American musical centers are often far better acquainted with modern masterpieces of all countries of the world than are many of the tradition-bound German musicians. We have been importing "atmosphere" in large bathtubs for many years. It has been expensive, but then we have been prosperous and generous. Perhaps, as Mr. Schroeder intimates, the supply of "atmosphere"

in European music centers is running low. "Atmosphere" in the sense in which we speak of it is not indigenous in any one particular country, state or city. Think of the Athens of Sophocles, Æschylus, Homer, Praxiteles! The Hellenic atmosphere has long since evaporated and left us little but the glorious yet dismal monument of Attic greatness. "Atmosphere" depends not upon a territory but upon the ambitions of the people. If the ambition of a strong, persistent cosmopolitan nation like our great country is directed toward music we will generate our own "atmosphere." Let us hope that it will be more stimulating, more invigorating and more salubrious than any similar "atmosphere" the world has known.

OPPOSITE the railroad station at Springfield, Massachusetts, there stands a large building covered with huge signs that should mean a great deal to students and teachers of music during the coming year. The signs were put there by a wholesale fruit dealer and they read, "Tremendous Crops. Hard Times Over. Watch Us Get to Work." These signs are endorsed by great pyramids of all the kinds of fruits in season, opulent peaches, shining melons, luscious pears, a wealth of crisp, fresh vegetables. A great blessing has come to our country, for no "hard times" could withstand this splendid wave of prosperity which has beneficently poured out of the horn of plenty.

It is a well-known economic law that after severe depression the financial equilibrium must be restored by the wealth that comes out of the ground and by the mental and physical labor of the people. Our men and women and our fields and orchards are responding gloriously. Make your plans for a fine season, work hard to bring it about, be confident, energetic and tactful and you will be able to wring success out of a year that many thought would be disastrous.

Of course, it is true that we have just passed what has unmistakably been a severe panic. We are also awaiting a presidential election with the customary unrest with which our constitution, perhaps unwisely, confronts us every four years. Notwithstanding this our great resources, our elastic temperaments and our optimism have so thoroughly outlasted these heavy incumbrances in the scales of fate that success seems ours. The great mills all over our country are again employing all their former workers and in many cases are enlarging their forces. There is confidence and large hope everywhere. Let the music teacher start the season with the motto, "Watch me get to work."

WHAT IS GIPSY MUSIC?

By EDWARD BAXTER PERRY

It has become quite the fashion of late years among a certain class of composers and players to affect much fondness for what is loosely termed "gipsy music."

This name is very generally, and in the majority of cases inaccurately, applied to pieces of a light, rather trivial, but capricious character, especially if the minor key and containing a few odd, unusual harmonies; unusual that is, to the common ear. These bits of would-be fantastic, mildly piquant dance music are given the convenient and catchy title of "Gipsy dances," "Gipsy maidens," "Camp-fire scenes" and the like, to account for their innocuous vagaries of style and facilitate their sale with the public.

Imitations of Gipsy Music

They are, however, as easily distinguished from the real article, by the trained ear, as are the spurious imitations of "darker melodies" now flooding our music stores, the apothecaries of "folk" music for the real negro origin, dating from before the war and breathing the heart-break of a race in bondage. Both are weak, inaccurate copies, deficient, generally speaking not only in the true spirit, but even in the physical features, the distinguishing traits of style and manner, by which the original may be recognized.

There is a real gipsy music, the crude but forceful expression of the impression, emotions, and experiences of that singular race, through the only medium of self-expression which they know, and it has a musical and historical value entitling it to a legitimate place in the world's musical literature.

The gipsies are called in English because at the time of their first appearance in England they came (or were supposed to come) from Egypt. Hence, "Egyptians" gradually perverted in popular parlance into "gipsies." But they have nothing in common with the once powerful, highly developed race ruled by the Pharaohs, in physiognomy, language, customs or temperament.

In France they are called "Bohemians" for a similar reason, and Liszt, in his able work on the race, and its music, uses that name because he was writing in French and there was no other appellation by which to intelligibly designate them to the French. But they are not Bohemians and have no kinship with them as manifested by racial characteristics.

Far back amid the mists of prehistoric ages they had their origin, certainly, in Asia, probably somewhere in India, and they are supposed to have been driven out of their early abiding place and forced to begin their nomadic wanderings by the Mongolian invasions between the tenth and thirteenth centuries.

All that is known is that they are the oldest, and at the same time the least civilized and progressive, of the races now in Europe; having a distinct language and certain customs and unwritten laws exclusively their own.

Liszt on Gipsy Music

Liszt says of them: "This people, that shares the joys, the sorrows, the prosperities, and misfortunes of no other; that, like an incarnate sarcasm, laughs at the ambitions, the tears, the combats, and festivals of all others; that knows no other pleasure than to give, and that has no faith and no law, no belief and no rule of conduct; that is held together only by gross superstitions, vague customs, constant misery, and deep humiliation; that of all degradation, to preserve its tents and its tatters, its hunger and its liberty; this people, that exercises upon civilized nations an indescribable and destructive fascination, passing as a mysterious legacy from one age to the next, all defamed as it is, offers nevertheless some striking and charming

types to our grandest poets; this people, so heterogeneous, of a character so indomitable, so intractable, so inextinguishable, must conceal, in some corner of its heart, some lofty qualities, since, susceptible of idealization, it has idealized itself; for it has poems, and songs without words, which, if united, might perhaps form the national epic of the gipsies. It is from this people that Liszt has taken the musical fragments wrought into his Hungarian Rhapsodies.

Their Sole Form of Art

The music of the gipsies, as above intimated, was, and is, their one and only form of artistic expression. The craving for self-utterance, common to the whole human race, no matter in what primitive conditions, with the gipsies are emotional activities and emotions which with other races find varied expressions and vent in the different forms of art (intellectual, of course, the different departments of literature), with the gipsies are emotional activities and emotions which, by consequence, becomes their music, which, by consequence, becomes intensely vital, racial, characteristic—vividly reflecting the elemental passions, the crude conceptions, the primitive but potent moods and ideas of these untutored children of nature.

This music is the life of the gipsy camps and endlessly wanderings, made simply but effectively and really speaking not only in the true spirit, but even in the physical features, the distinguishing traits of style and manner, by which the original may be recognized.

A Music of Moods

As in every racial art product, coming straight from the heart of the people, the form is the natural and the crystallization of the subject matter, hence, in this case extremely simple—it consists entirely of songs, dances, and marches, of various moods and styles, but all elementary in construction, certain distinguishing birth marks so to speak, by which they may be recognized.

Peculiar Characteristics

Among these we may note specially the constant, almost invariable use of the augmented second in melodic progressions, in the minor, as from B flat to C sharp, from F sharp to E flat, etc., also the frequent, sudden modulations, or rather unprepared frequent, sudden modulations, on the key a major third above or below and back again—as from C to E major or A flat major. But the most characteristic mark is the peculiar ending to the majority of their melodies, to be found in the music of no other race, a sort of slow turn or lingering embellishment on the key note, as if loth to leave it.

For example, A-B-A-C-B-A-C sharp-A, or some similar figure, varying slightly in rhythm, but always practically the same.

By one or all of these features true gipsy music may be known at sight.

The common belief that their dances are mostly in the minor is a mistake. They are usually in the major key and bright, though sometimes, and character, they contain frequent digressions into the relative minor by way of contrast.

"Friskish"

The best known among them are the "Friskish," a playful, capricious, daintily coquettish little dance in two-four or four-four measure and in major, English word, frisky; and the "Zardas," a frantically impetuous movement, corresponding somewhat to the "tarantelle" though in a different rhythm and even more wild and furious in mood, suggesting the dance mood gone delirious.

The best example of this form within my acquaintance is the last movement of the sixth Rhapsody by Liszt.

Lassan.

The most familiar song from among the gipsies is the "Lassan," a dirge-like chant, slow, somber, is intensely melancholy, the expression of the deepest depression, even despair. Their marches, of which there are many, are bold, rugged, rather harsh, but stirring, with occasional gleams of rough humor, and sometimes, with their otherwise stern, defiant mood, the lightning of these is the "Rakoczy" (pronounced most familiar of these is the "Rakoczy" (pronounced most familiar of these is the "Rakoczy" (pronounced most familiar of these is the "Rakoczy"), named for and dedicated to the celebrated Hungarian general and patriot.

Marches.

These marches were played upon a rude and very ancient form of harp in use among the gipsies, which is played with hammers instead of with the fingers, producing a clangorous, metallic tone, well fitted for this half barbaric, half martial music in the open air. This half barbaric, half martial music in the open air. This half barbaric, half martial music in the open air. This half barbaric, half martial music in the open air.

It was in Hungary that Liszt obtained the materials for the "Rhapsodies." The "tone epic of the gipsies," as he called them.

But it is not Hungarian music as is so often stated, except in the sense that the gipsies were, in a way, adopted as the national musicians of Hungary. Though temporarily naturalized it is Hungarian. Though temporarily naturalized it is Hungarian. Though temporarily naturalized it is Hungarian.

A Common Impression

In this connection, though it is perhaps not strictly in line with the subject of this article, I am inclined to mention an amusing but successful piece of impertinence on the part of one of our leading burlesque one or two seasons back.

A string band, composed of alleged Hungarian gipsies, was widely booked in the West and South, with Lyceum Committees, Y. M. C. A. courses, and the like, on the statement that it was the Hungarian "Court Orchestra." Now as Hungary, it is hardly have a "Court Orchestra." The cool effort with which the ignorance of our public—managers included—was taken for granted, was an insult to our national intelligence.

EDUCATION.

A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his musical studies. Nay, his moral training is even of higher importance, since one may be a good musician, but must be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike to the latter. As regards his mental education, it is more important for him to know how to think than what to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly, than to know and to be confusedly. There is no doubt that the classical education is of great advantage to the musician, not only on account of the refining influence which a familiarity with classical literature exercises upon the artistic mind, but also on account of the languages.

Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other studies.—Engel.

"BEAUTY in all the arts is the result of softness, smoothness, delicacy, smallness, gentle undulations, symmetry, and the like. When, then, in music, the melody is soft and flowing, the measure symmetrical, the harmony simple and intelligible, and the style of the whole soft, delicate and sweet, it may with advantage be called beautiful as a landscape of Claude Lorraine."—William Crotch.

TRIBUTES TO DR. MASON

From His Well-known Pupils, Associates and Friends

By W. S. B. Mathews, H. T. Frick, Perle V. Jervis, W. H. Sherwood

[Editor's Note.—Mr. W. S. B. Mathews, whose appreciation follows, was closely associated with Dr. Mason in the preparation of his famous educational works.]

AN APPRECIATION.

By W. S. B. MATHEWS.

WILLIAM MASON'S wholly peculiar position in American music and in the city of New York was due to a combination of at least three strong elements: First, his musical equipment, which was broad, deep, cultivated, and commanding. Second, to his personal character, which was gentlemanly, stable, affectionate, true, and pervading, whereby it made itself felt in every corner he had with the world about him. Nathaniel Stetson (of Steinway & Sons) voices this well when he says that to take lessons of Dr. Mason was "almost a musical-religious training"—honesty and thoroughness being the keynote of the whole.

And, third, Dr. Mason entered the New York musical life at an adventurous period; he set in operation new influences, and he was an indispensable element in the development of the young Theodore Thomas, who stood, later on, at the most imposing figure in his turn.

This sensitive and affectionate young pianist of twenty-six did great things in a quiet way. He set in motion the Mason-Bergman (afterwards the Mason-Thomas) concert company, to maintain "the same standard as that of the celebrated chamber concerts of Mr. Liszt at Weimar" out of this great Theodore Thomas. He invented handy processes of piano practice, to mitigate the boredom of sweet Southern girls who hated exercises. Out of these inventions, many of them suggested by things he had observed in the practice of artists, grew the system of technique.

Later on, in Paderewski's first season here, when the critics were still in doubt whether Paderewski's playing was good or bad, it was certainly so "different." Mason sounded the proper note in an essay letter to a daily newspaper. Suddenly it set the keynote which everybody has since recognized to be the true one.

There is no one of the younger pianists, the great ones of our later experience, who has not experienced, fresh inspiration from contact with this shrewd, many-sided, and sweet old musician. Barr, Gubrilovitch, and many others have testified to this.

To me personally William Mason was much the best musical friend I ever had. For thirty-eight years we were in contact, and for many years we learned something new of him, admiring more his rare personality, and looking up to the figure he made in the American musical world, even while leading such a quiet and seemingly absorbed life.

As to me, as to Mr. Stetson, the religious and personal side of William Mason was equally striking with his musical gifts. Nobody came in contact with him without feeling this.

A friend he was steadfast, true, willing to take trouble, ready to do almost anything for one, ready to fight if necessary. And best of all, he never forgot. Where you left him, there you always found him. In sixty years of musical activity in a great city this kind of personal quality is bound to count. It did with Dr. Mason.

I have never met a pupil, an intelligent pupil of

fair mental qualities, upon whom Dr. Mason's personality did not make this strong impression. Almost invariably in after life they have referred to his lessons as having on the whole left the strongest impressions of any.

Some will be recognized as an epoch-making authority in piano technique; because he tried to teach something besides keyboard fluency, beginning where technique properly ought to begin, namely in "tone-production"—because tone-production is

in passage playing and in new and different varieties of staccato, and although we continue to expect valuable works, both in the study of music and of piano playing and of their correlation to each other, there is much in Mason's work that is permanent and need not be done over.

My own course of instruction at Mason's hands in Binghamton, N. Y., where he taught one summer, with Mr. Hamlin E. Cogswell and other musicians, who have become well-known, can be numbered among the most progressive and serviceable experiences in my entire career. The models of artistic taste and musical feeling, as exemplified by Mason at this time, no less than several practical and highly valuable rules to guide my technical practice, have been of lifelong value and certainly stamp Mason as one of the very great teachers, such as Kullak, Weinmann, Depe and Liszt, with whom I studied.

Dr. Mason's kindly spirit and willingness to encourage and help a young hopeful like myself, I remember with gratitude. His ideas and high standards were maintained consistently throughout his life.

WILLIAM MASON A MODEL TEACHER.

By HENRY T. FINCK.

It is often said that only one or two of every hundred students of music succeed in becoming piano performers, the others—unless they change their profession—being "condemned to the drudgery of teaching." "Condemned" indeed! Is there no drudgery in the career of a singer or player? And on the other hand, cannot a teacher win fame and fortune as a pianist or a prima donna?

The late William Mason was proof incarnate that a man does not necessarily make a mistake when he deliberately prefers teaching to playing in public. Such is the impression he gives from whatever standpoint his character may be studied. He stood for the very highest ideas in music, in piano teaching, and in life.

DR. MASON'S GENIUS AS A TEACHER.

By W. H. SHERWOOD.

In the death of Dr. Wm. Mason America loses one of her very foremost musical teachers. Dr. Mason was a most original and poetic musician of fine culture. His compositions are ideal, expressive and attractive to a high degree. His playing was full of rare sentiment, untinged by any touch with rare sentiment and color. I once heard him play the Schumann Quintet with Wilhelm at the first violin in New York. Wilhelm played as if his part was that of a solo artist, in fact in a somewhat more conspicuous manner than entirely in keeping with the ensemble; if other men did their work with a true artistic spirit, while Mason's part was always in evidence in the right proportion, with perfect taste and with an authoritative control, which really dominated the performance and carried the work through splendidly.

Dr. Mason's work on Touch and Technique contains much material that is unique, and as time goes on will be standard the world over. Like Konrad Kunz in his "200 Canons in the compass of five-finger exercises," Dr. Mason had the idea that the intellectual training of a piano player should be begun and carried on alongside of the technical and musical, in the very first stages or formative period of a student's career.

Mason's treatise on alternate legato and staccato, and his exhaustive treatment of the practice of scales and arpeggios, all subjected to a complete method of rhythmic control, are so well done that they will serve as a foundation to build upon, wherever piano music is known. While we may introduce new ways of mechanical detail in passage playing and in new and different varieties of staccato, and although we continue to expect valuable works, both in the study of music and of piano playing and of their correlation to each other, there is much in Mason's work that is permanent and need not be done over.

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My Dear Mr.:

Our greatest teachers have all laid much stress upon interest. The parent should leave nothing undone to foster the pupil's interest. A kindly consideration for the pupil's musical welfare, a willing-

THE PASSING OF THE SQUARE PIANO.

By THOMAS TAPPER

MANY musicians regret that the conditions of modern life in America, with our crowded apartments and continually diminishing rooms, seem to point to the doom of the square piano. The splendid instruments that once adorned the "parlours" of our grandparents are still a delightful memory. While lacking somewhat in power and brilliancy they possessed a sweetness and a mellowness which the modern upright can rarely claim. There are very few manufacturers who make square pianos now. The fashion has been set for the upright and the grand, and America is a country where fashion and expediency rule.

The following paragraph from the *Boston Transcript* is significant: "The death of the square piano is announced in the decision of the piano dealers, who held their annual session in New York recently, to refuse to accept any longer in exchange for newer styles in pianos. For many years the dealers have fully known that the square piano was on its last legs, so to speak. The doom that has now overtaken it has been expected, yet its departure to many is pathetic. Memories and associations cling to it that cannot be so easily transferred to pianos of a different shape. It was the heart of the home, the center of the family, the place where the children were gathered, and the place where the husband was. Besides, it was something more than a musical instrument. It was a convenient piece of furniture, for the accommodation of newspapers, and a place where the family had have now no such general ground upon which to stand. In all its ways it belonged to a different generation."

Old Pianos Sometimes Valuable

It not infrequently happens that some of the older instruments were made of extremely fine woods. Some were even not veneered, but were solid rosewood, mahogany, etc. These cases are often valuable as they can be converted into desirable articles of furniture by skillful cabinetmakers. The allowance made for the old piano in purchasing a new instrument is often a fictitious inducement to purchase. The case, together with the sentimental associations are frequently more valuable than the discount that some dealers induce you to believe is made in consideration of the old instrument.

An English magazine (Music) states in this connection: "As a musical instrument this type is by reason of its age and original construction no longer competent to give pleasure, and only in village schools or for studio practice is it of any use whatever."

"The market value of an old square in this country about £2, and it will fetch no more in America, unless, of course, the case happens to be a particularly fine one, and useful either for metamorphosis in its entirety, or valuable for the separate sections of the wood; then, perhaps, it may realize a pound or more. In a recent issue of *The Providence Journal*, an interesting illustrated article appeared showing

what has been done with old squares by enlightened and wealthy individuals. It is evident that the hostile demonstration made against the square by a section of the trade has found its reflex in an increased admiration for it by many highly cultured people, who buy up any beautiful old specimen they can find and convert it into something alike useful and ornamental.

Collecting Old Pianos.

these instruments and see what clever hands can with them. This has increased their value.

'An isolated farmhouse yielded one, a family which had no use for the cumbersome rosewood room readily parted with the second, and the third and fourth were acquired after much the same fashion, one being secured for the sum of \$5. One has been converted into a massive library table, another into an artistic buffet, the third into a lady's desk, and the fourth has been restored as far as possible and graces the drawing-room in its original form."

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer.

"In your June number I find an article very discouraging to me. You state that it is thought difficult for one to gain or increase finger facility after the age of twenty-five. I am twenty-five, and have hoped with practice to improve my technique. I am a teacher, play moderately well, and am earnestly desirous of improving myself. I have tried your exercises, but find them very dry. Please give me your advice. I am you tell me how to overcome the fault of nervousness. I am not anxious that I can never play with ease and gracefully, but make frequent mistakes."

I think if you will read my article a little more closely you will find it less discouraging than you imagine, for it applies more particularly to those who are just beginning, and who are establishing a reputation. I am now twenty-five. I state that article that while much had sometimes been accomplished after that age, that virtuous possibilities were small. The difficulty is that the conditions of the world are not so favorable to the student and the ligaments have less flexibility. I apparently did not carry the discussion far enough to apply to cases like yours. You will, therefore, make a note of the fact, that these conditions do not apply to you. I am, of twenty-five who has been practicing for years, and your conditions will be in a free and pliable condition from long continued exercise. The conditions are entirely different with a beginner who has arrived at maturity and has finished his education. With the hand well formed and accustomed to the keyboard, there is no reason why one should not go on improving for an indefinite period, even adding considerably to finger facility. There is no reason why any condition does not continue to improve, and that to a marked degree. After the age of maturity

There are only three means of overcoming nervousness that I am aware of—(a) perfectly healthy physique—absolute; (b) a strong sense of one's mission, which of itself implies an adequate technique—and (c) freedom of playing in public. Individual temperaments, however, vary greatly in degree of nervousness, and very few are able to overcome it completely. Nervousness is often the peculiar concomitant of an emotional nature, and one that is devoid of it is invariably a dull player. Total absorption in one's performance, and the consequent excitement and relaxation that comes when the audience shares in exaltation of one's work, help greatly in eliminating nervousness. But for this it is necessary that one play many selections on a program. When one has but a single arrangement upon a program, it is difficult to do one's self justice.

time, for there is not time to work into the music. When the greatest artist of his time, the most famous, used to say that he was not interested in time, he was not to be declared to herself that she would never under the ordal again, a nervousness that she never overcome throughout her career, how lesser artists hope to overcome it? The great Patti had won her laurels, she had conquered the five minutes of exaltation came again, and she delighted in her work. The great Rubinstein had the reputation of making many mistakes, partly due, doubtless, to the nervous excitement of playing before an audience, and partly due to the nervous excitement of playing his music. Those who have had few opportunities to play in public, could not so often accustom themselves, if they would, by playing often in their own social and family circles, etc., inducing friends and family to assume the critical attitude. Make a habit of playing in the presence of a nervousness will lessen.

"As a young teacher this department has been a great help, and I would like to ask some questions on my own account.

"1. What style of pieces should one use for older pupils, although not farther advanced than the third grade, who object to 'wasting' time on exercises?

"2. Is there any way of aiding this same class

"3. What different pieces should one use for older beginners who might object to juvenile albums and children's pieces?"

You would better try and convince the pupils employed in the first question of the necessity of using a technique by means of exercises, in order to be able to play readily. It is necessary that the hands and fingers be made accustomed to proper motions, and it is "wasting" time to try and do it in any other way than by exercises in which the mind can be concentrated directly upon these motions, without being diverted by other things. If they refuse to practice etudes, select such pieces as contain technical passage work that will be of benefit, such as sonatinas.

The idea that sharps are more difficult than flats is merely a notion. An equal amount of practice in each will result in an equal amount of proficiency. Keep a record of all the teaching pieces that you find useful and make a list of the specially marked ones that are for reference to children, or juveniles. Put in the title, or cover page, and use these with your older students. They ought to find no objection to sonatinas. Such students are sometimes difficult to treat, for the reason that their taste is more mature than their technical facility. When you give your next order to Tins, say, "Give me piece on 'selection,'" keep a list of the pieces for future reference, of which you would be useful for older students. You can think at the time you have no use for them, and then it necessary to return them.

3. What can one do to counteract the "rag-time" phenomenon in pupils? I am not a vocal teacher, but often give my pupils the opportunity to accompany themselves, and thus add to their pleasure. They are then more interested in the singing, and the training or hearing of good music. In either the vocal or instrumental departments, I have no objection to students taking what I think best, or shall give them their preference and let them do as they please. I have no opportunity for either an academic or art education, yet it seems to me that the latter is more important. The rag-time cannot be ruled about the rag-time. I have no objection to a student taking a course in education, and wish to ask if there are any schools where one can get a course in rag-time education. I am a Whittier--and relative cost of same. My finances will not permit me to develop my talents in the rag-time, but I will give as much value as a teacher, as well as a performer.

4. How can one become a teacher? I applied for an examination and have a license, in some manner, but I do not know how to use it. It seems to me that it should be considered equally important to have a license in the rag-time, as in the education, and that his teachers have been of Christians.

1. Nothing, except to gradually build up the taste of your pupils. This must necessarily be a slow process, rendered doubly so by the fact that the pupils are not to be allowed to "go on" until they are rather at an incubus, constantly pulling back and undoing your efforts. All progress along all lines, and in all directions, has to be made under such unfavorable conditions. The world would have been a better place if reformers had been discouraged by difficulties. A certain amount of interest in popular music can do much to help the cause of the better, and to attract attention. Many fine musicians, who are devoted to their Beethoven and Wagner, also enjoy the social and other pleasures obtained with jolly and unpretentious pupils. It is a pity that the same interest in lifting popular music to a higher level is suggested that it is hardly possible to hope to completely emancipate your pupils from their tastes. It is better to have more successful pupils, and to have them if you do not invite too many, than to have constantly against the music that they like. You will get a better hold on them if you occasionally give them a taste of the better music. The pupils gathered together for a social good, and who sometimes accomplish more than brutally frank ones, if you show a sympathetic interest in their pleasures, they will be more ready to listen to you when you teach and advise.

[illegible]

4. This is, however, too far behind in matters of the public, to realize the advantage or necessity of such cards. Students, however, could take more pains to protect themselves. In the majority of cases they have no one but themselves to blame for their failure to take advantage of experienced musicians instead of seeking the advice of experienced people, people who are known to have musical culture, and who willingly accept the advice of those who are notoriously ignorant on musical matters. One of my musical life, it has been to me, one of the most amusing of my observations, that, in instances out of ten, the average individual who asks a question on the matter of music, and asks a question on the matter of music, even when there are a number of trained musicians in the room. With this experience it does not surprise me that people fall into the hands of "fake" teachers.

"I was very much pleased that the ROUND TABLE answered a recent question of mine so fully, and would now like to ask for a little more. I am a young pianist, and have just begun to learn a new and 'Prestes's First Steps,' and have found it an admirable book. I should like you to tell me what course of study to use after it has been finished. I have used the 'First Sonatas,' which is a collection by various composers. Would you advise me to keep to one, and take up another when I have reached a certain stage, or would you advise literary studies by Goethe, Schiller, etc.? If you can suggest any, I shall be very glad to be among the list. I shall be very grateful."

You cannot do better than to coincide with Presser "First Steps" for your beginners. Although I finished I would suggest that you try the leading selection of Czerny, using the first few as an opportunity to very carefully review the technical work, position, etc. of the first few pieces of the First Course. With pupils who have only an hour a day for practice, you probably be able to use not more than one selection a week from each. It makes no difference when you get the selection of First Sonatas, as you can use them in any order, and to be sure those that are too difficult. It is not necessary to use an entire sonatina. All sonatinas are not of a uniform grade of difficulty throughout. Some of them contain only one or two interesting things which will compel your pupils to play the uninteresting movements, and make the work less monotonous for yourself, by making you familiar with a number of sonatinas of the degree of difficulty, so that you may not be obliged to play every pupil the same sonatina. But when practicing, you must constantly be aware of pieces of a different character.

"I would like very much to learn if there are any uniform etiquette for a pupil's recital. My pupils supposed to bow to the audience after having played and been applauded? I recall attending a recital in which the director of the school played, and each of his numbers was encored, but he made no bow at any time. Years ago I attended a recital given by one of the best teachers in Montreal, who had had advantage of a foreign education. His pupils played well, but made no bow. Many other teachers inform their pupils to bow. Will you inform me what is correct usage in the matter?"

Your query is interesting in that it suggests customs that will seem very unusual in most of the country. I am frank to say that I never heard of anyone playing in public without being gracious enough to acknowledge the attention of the audience, particularly in the case of encore requests. The etiquette of all public performances is that the

former greet his audience with a bow when coming upon the platform, which in turn an acoustemane audience will graciously acknowledge by moderate or enthusiastic applause, as the degree of familiarity with the artist, or his fame, may seem to demand. After the performance another bow should be given, which, however, an audience may acknowledge, but slightly if the pleasure has been small. I cannot conceive of a foreign brier player being negligent in a courtesy of this sort, as foreigners themselves are generally very punctilious in matters of outward observance. I feel that you, a member of the order of Ursuline Sisters, with whom politeness is taught as a first consideration, were not embarrassed.

"What scales should a pupil have while in the first grade? Especially with only an hour a day to practice. Ought one to spend much time on scales in contrary motion? What technique should be used with pupils who are just beginning?"

A beginner should take up the scale in regular order from C around through the circle of fifths. They should first be learned in one octave, each hand separately. The number that are studied will be 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15. With good allowance for practice, ten minutes will be enough for exercises. Not much need be done with contrary motion until the student is sufficiently advanced to take up a systematic practice. The student should be able to play the scale in both hands up and down on a table. After the proper position of hands and fingers is acquired, then the strokes should be drawn back and forth on the table, extending as far as possible and drawing them under the table. The student should be able to move some individual count of the fingers is gained. Then up and down motions may be begun, not merely raising up and down slowly until individual fingers are gained, but the whole motion, following the same systematic practice, giving first the motion up and another to the down stroke, then the up and down on a single count, then two motions on a count. After applying these to the keyboard, the student should be able to play the scale and gradually into your first instruction book.

"Will you kindly give me some information concerning the Tarantella? I once read that it was a dance used to cure the bite of a snake. Is this true?"

This comes under the head of musical myths. The impression has been common that it was a dance used to cure the bite of, not the snake, but the tarantula. This, however, cannot be confirmed. The dance is in six-eight meter, and originated in the province of Tarantia, in Apulia, South Italy. It is a peculiar dance, and is prevalent in the South Italy from the 16th to the 18th century, known as Tarantism. It is said that the only cure for it was to dance the tarantella, increasing the speed constantly until the patient fell exhausted to the ground. It was believed that Tarantism was caused by the bite of the tarantula, but this has been discarded since the discovery that its bite is no more serious in its effect than the sting of a wasp.

"I have studied the elementary principles of music from text-books, without a teacher. I would like to study the higher branches, Harmony, Counterpoint, and Composition, in the same manner. Will you suggest text-books that would be suitable for self-instruction?"

"What is meant by market price of musical manuscripts, and what are some of the prices?"

If impossible to avail yourself of the services of a capable teacher, I would recommend that you study by correspondence, as you will need to have your exercises corrected. The following books you will find admirably suited to your purpose. "Theory Explained to Piano Students," "Harmony, A Text-Book," "Counterpoint, Strict and Free," all by H. A. Clarke. There is also a key to the harmony, but it will do you more harm than good, unless you refrain rigorously from consulting it until you have carefully examined your exercises several times. "Theory of Interpretation," by A. J. Goodrich; "History of Music," by W. J. Baltzell, and "Guide to Beginners in Composition," by Stainer.

Market price means exactly the same in music as in the commercial world, and the price depends entirely upon the demand for a composer's music, a demand that has to be created.

LIVE TOPICS DISCUSSED BY ACTIVE MUSIC WORKERS

To the Editor of THE ETUDE:

I am glad to see that in recent issues of your valuable paper so many of your contributors have advocated attention to little things. This is a very important matter.

The great aim of logical development is to lead the child to see steps and logical processes, and to reason or deduce causes from effects. The greatest artists in the world were most painstaking with details. The greatest novelists possessed the power of infinite pains. "Genius," says George Eliot, "is only the capacity to receive discipline."

It is unsafe in American teaching to make work so pleasurable that necessary details are not mastered. As early as possible the child should begin to acquire knowledge of, and appreciation for, the technique of the art of music. He should know that there is no royal road to musical greatness. Acquaint him early with the lives of the great masters. Let him hear as early as possible good music and representative musical organizations. **ELSIE LYNES,**

To the Editor of THE ETUDE:

In your June edition you solicit opinions of readers regarding "Is the Piano a Disadvantage in Early Musical Education?"

You published "symposium" on this subject is very interesting and instructive. Having studied violin in youth and later having taken up music theory and piano, I am of the opinion that, just as the violin student is required to study harmony several years and piano at least one year, to be able to demonstrate harmony, so the piano student should study voice of piano at least one year as well as music theory and voice. The student should study music, and our tempered scale. He should also study the science of piano tuning to such an extent as will enable the pianist to be critical and to tell when the instrument is properly tuned, even though

As the common chord (the triad), both major and minor, is the basis of harmony, I heartily agree with the author's statement that it is the basis of all that is published in his article on this subject. That is a good beginning and should be carried farther, in the same way, to augmented and diminished triads with their most common introductions (preparations) of the second, third, fourth, fifth, sixth, seventh, dominant seventh and ninth; also, collateral (or secondary) sevenths; the leading-tone minor and diminished sevenths, concluding with the combinations containing the diminished third and its more common introduction, the diminished second. This form of ear training will not only develop the musical ear (provided the pupil is able to sing or hum these combinations in arpeggio and distinguish them in combination), but will also be the best preparation for the study of harmony and musical theory in general.

We are indebted to the tempered scale for modern enharmonic harmony, and the piano is the most popular exponent (if not the best) of this scale and its harmony. The origin of modern music should be credited to the piano to this extent.

I. S. CHRISTY.

To the Editor of THE ETUDE:

IN THE *ETUDE* for August, Mr. Emil Liebling brings up a topic worthy of serious consideration. Should the amateur be given a training different from that which the professional student receives? Decidedly not. The real amateur must have as solid a foundation as the professional. It is of course understood that he is to have pieces of a character lighter than those given to professional students. But as to technical matter, I have never discriminated among my pupils. Many have thanked me later on having made them "go through" Bach and Czerny. But I must disagree with Mr. Liebling when he says that an amateur can dispense with the study of form and analysis.

How can the amateur derive real enjoyment from a Beethoven sonata or a Bach fugue without a knowledge of form? How can he possibly understand any good work without a knowledge of its form? There is practically no difference to-day between professional and amateur musicians. They differ only in that the former have to think of music's pecuniary side, while the latter have no concern with it. Students who often fall into the error of giving students who are not for pleasure's sake a surplus of pieces with little or no consideration for the technical side of the art. This is one of the reasons why most amateur players have never

The course for amateurs naturally should not be as long as that for professional students; but for the first two years the teacher should make no distinctions. The foundation of a house must be solid, regardless of whether the house is to be used for pleasure or business. The true amateur loves his art so well that he is interested in its history and its principles.

While I was a student I had no intention of ever becoming a teacher; but so interested was I in music that every piece of literature relating to it was devoured by me as soon as I laid hands on it. I remember with what satisfaction and delight an "amateur" pupil of mine listened to a fugue or symphony after having studied form and analysis. A study like counterpoint or orchestration may be dispensed with by the amateur student, but for a true appreciation of music the subjects of musical history, harmony and form are extremely essential. If we wish to better the standard of our appreciation in this country we must take care of the amateur's education. Very truly yours,

DANIEL BLOOMFIELD.

THE following, which appeared in a London paper, is but an endorsement of many similar estimates that have been made by American sociologists. There is a definite value in music in the public parks. The city that spends money in this way will have a return in lessening the running expenses of the penitentiary. The parent that provides the child with a musical education is giving it a means of training the powers of self-discipline unequalled by any other study. The English paper states:

"Remarkable facts about the reformatory influence of music were given at a conference of the Reformatory and Refuge Union last month at Manchester, England.

"The Rev. J. P. Merrick read a paper, in which he asserted that if music were properly taught in elementary schools it would be found to exercise a remarkable influence in the direction of discipline and the formation of character and conduct. It might not, especially in its elementary stages, train or expand the intellect; but he maintained that it had a softening and disciplinary influence which could scarcely be overestimated.

"Mr. Merrick said it was a remarkable fact that professional musicians as a class very seldom found their way to the police-court and prison. In the list of 6,114 cases which belongs to the great submerged class, the majority of whom had made the acquaintance of the prison cell, he found only six were recorded as musicians; and he found the same freedom from criminal offense in a trade allied with music, pianoforte-making, which furnished only nine of the cases.

"It did not seem reasonable to surmise that musicians were more indisposed than other people to dishonesty or crime, but it was possible that music did soften the breast savage with hostile inclination against the Ten Commandments, and that an absence of theft and serious offense was the consequence. If this inference approximated to the truth music could be used as a remedy against vice, and much that was inimical to good order, property and life."

"SELF-HELP" HINTS ON "ETUDE" MUSIC

PRACTICAL EXPLANATORY NOTES FOR AMBITIOUS, PROGRESSIVE TEACHERS AND STUDENTS

By PRESTON WARE OREM

ANDANTE, FROM "SURPRISE SYMPHONY"— HAYDN—SAINT-SAËNS

One of Haydn's most genial symphonic movements, beautifully arranged as a piano solo by Saint-Saëns. The Symphony in G, known as the "Surprise Symphony," takes its name from a unique and striking effect in the slow movement. This effect occurs in the sixteenth measure (see the music in this issue), at the close of the first period. The note and simple melody, plaintly harmonized, is given out softly by the stringed instruments of the orchestra, when suddenly there is a fortissimo crash by the full orchestra, including percussion instruments, on the G major chord. The effect on the audience at the first performance of this symphony must have been electrical. Even now it is startling. In transcribing this movement for piano solo Saint-Saëns has followed the original score with commendable fidelity, merely making pianistic the orchestral idioms and bringing the harmonies within reach of the two hands. If strict attention be paid to color and balance this piano arrangement may be played with orchestral effect. This slow movement is in point of form a theme with variations. The first thirty-two measures constitute the theme. This portion, with the exception of the "crash" *sf* chord, should be played quietly, with delicacy and precision. The variation following, with its quaint and pretty figurations, requires rather more force, the theme being well brought out. The next variation, in the key of C minor, is still more forceful, all the orchestral resources being brought into play. This variation takes on a somewhat martial character. The scale passages must be played with neatness and accuracy and the rhythmic effects brought out crisply. Just before the return to C major there is a passage of five measures for a solo instrument, leading back to the original key. This must be played expressively with some freedom in the tempo. Then follows a faint variation in repeated notes, the *sf* chord, for eight measures, then the original theme is given out in the left hand with a new counter-theme in the right. This very interesting passage will need careful handling. A brilliant variation in triplets follows. This must be played in the *breve* style, without hurrying, and very distinctly. This variation closes with a long pause on a diminished seventh chord (F sharp-A-C-E flat), with a prolonged or conclusion, chiefly built up on a "tonic pedal-point." Note the continued reiteration of C in the left hand. This end is formed from fragments of the principal theme. In playing this piece endeavor always to keep the orchestra in mind. It is a splendid study piece when well played it will make a popular recital number.

SPRING DAWN—MAZURKA CAPRICE—WM. MASON

This is one of the most popular of all the piano pieces of the late Dr. Wm. Mason and deservedly so. Although a comparatively early work, Op. 20, it displays a certain vigor and freshness even at the present day and it is not in the least old-fashioned. Paderewski, a warm personal friend of the composer, thought well enough of this piece to incorporate in many of his recital programs. In its passage-work this piece shows direct traces of Liszt's influence. The piece, nevertheless, is strictly original. It is graceful, elegant and thoroughly pianistic. It must be played with considerable freedom and a judicious use of the *trango rubato*, consistent with a due observance of the characteristic mazurka rhythm. The passage-work throughout requires a particularly delicate quality of touch. Dr. Mason was noted for this character. Note the echo effects in the eighth and twenty-fourth measures, also the chromatic countertheme in the left hand of the middle section in D flat which requires careful treatment. The principal motive in sixteenth notes beginning in the left hand and transferred to the right

should sound as though played by one hand. This piece is destined to hold its popularity for years to come.

MAZOURKA DI BALLETT—F. P. ATHERTON

This is a very cleverly-constructed idealization of the mazurka rhythm in the style of a ballet movement. This American composer displays considerable originality both in melodic convention and in treatment. This piece will require digital fluency and accuracy of execution. In order to get into the proper spirit the player should call into mind the picture of a ballet and the evolutions of the dancers treading the mazes of a fantastic mazurka, and piece will make an excellent recital number and from a technical standpoint it will prove valuable for study purposes.

DREAM IDYLS—GEORGE DUDLEY MARTIN

This is a new drawing-room piece by a popular writer, written in graceful style, melodious and suave. It should be played rather deliberately, never hurried, the themes being brought out with large, full tone. The accompanying chords should be played lightly in order not to obscure the melody. The rich harmonic should be employed with discrimination; its usefulness in this piece will be twofold: to bind the melody tones and to sustain the harmonies. Although quite easy to play this piece is so constructed as to give a full, rich effect, if well handled.

DANSE DES BAYADERES—E. POTJES

An attractive characteristic piece suggesting the gyrations of the East Indian native dancers. This piece must be played with strong accentuation of the stresses of rhythm, not too fast. The rhythmic figure, consisting of a sixteenth note followed by a thirty-second rest followed by thirty-second 1 note (or a dotted sixteenth note), needs attention. This figure, with its corresponding forms in other time values, is frequently slighted, too little value being given to the first portion and too much to the latter portion, thus giving the effect of a triplet. The figure as it appears in this piece requires a particularly snappy delivery in order to obtain the proper effect. This will make an excellent third-grade teaching piece.

MIRTH AND GAYETY CAPRICE—C. W. KERN

A lively number requiring neat finger work, one of the most recent compositions of this well-known writer. This piece is full of good humor and the joy of living. It should be played in a brilliant, spirited manner throughout, in rapid tempo and with little deviation in pace. The sudden transition in the middle section from G to E flat gives a bizarre effect in keeping with the character of the piece. This number may be used to good advantage with advanced third-grade pupils.

SUORT AND SWEET GAVOTTE—P. LINCKE

A dainty and melodious drawing-room piece by a contemporary German composer. This piece is written in the style of a modern gavotte. Its rhythm is such that it might even be used for dancing purposes. From a teaching standpoint this piece is valuable as an attractive vehicle for the practice of the staccato touch as applied to both the chord and finger work. It is also well worthy a place on the program of a recital by intermediate pupils. It should be taken at a moderate pace, well accented.

ON THE TRAIN—PIERRE RENARD

A smart and interesting teaching piece which should give a very popular work with pupils. It is taken from a new set of pieces suggesting the familiar experiences of a vacation trip. "On the Train" is very characteristic number. The title and the ending and interpretation. It must be taken at a lively pace, with a clear, firm touch. Make a little note picture of it.

RIPPLES (VALSETTO)—PAUL LAWSON

A pleasing and instructive piece, useful as an elementary study of finger work in irregular arpeggios and scales combined in continuous passages, some, and scales called "finger twisters" by pupils. In addition times called "finger twisters" by pupils. In addition to its technical value this number is melodious enough for a recital piece. Use with advanced second-grade pupils.

THE GOAT RIDE POLKA—F. L. BRISTOW

Another easy teaching piece, suitable for second-grade pupils. It has two features which will prove of interest to teachers: it is one of the easiest pieces in which the device of "crossing the hands" has been employed, and it contains examples of the scale in "contrary motion." It is from a set of characteristic pieces entitled "Motion Pictures." F. L. Bristow is a veteran composer and musical educator whose greatest successes have been with young pupils.

SWEET WILLIAM'S BALL—L. A. BUGBEE

A very easy teaching piece (with text) from a set entitled "A Few Flowers for Musical Hours." In this interesting set in a quaintly characteristic manner "Sweet William's Ball" speaks for itself.

SILVER BELLS (FOUR HANDS)—H. WETS

A brilliant duet arrangement (by the composer) of this very successful number, in which the effect of the original solo is considerably enhanced, while still preserving its light and scintillating quality. The several things, bell-like effects must be really executed by the *Primo*, and the *Secondo* player should furnish a steady and unobtrusive accompaniment.

SPANISH DANCE, No. 1 (VIOLIN AND PIANO)—M. MOSZKOWSKI

Originally for four hands at the piano, but very effectively arranged for violin by Ph. Scharvaka. Moszkowski's early fame as a composer rests chiefly upon his "Spanish Dances." Of these No. 1 is one of the most characteristic. It is a masterly example of the assimilation and idealization of one of the typical Spanish dance rhythms. In this case it is the "Allegretto," one of the principal dances of Andalusia, said to have originated during the Spanish occupation of Flanders. This piece must be played with dash and abandon, together with a certain languishing quality.

THE VOCAL NUMBERS.

Born songs are novelties, recently composed and now appearing for the first time. Jules Jordan's "I Want You Only" is one of the best efforts of this popular composer and accomplished singer. It has all the elements of popularity. The waltz-like refrain is particularly taking. In C. C. Robinson's "Greeting," a composer new to our ETUDE readers is represented. It is a very sympathetic and expressive setting of a beautiful lyric, one which should appeal to singers. Both of these songs should make highly successful recital numbers.

HYPOCRISY IN MUSIC.

By RUTHER HUGHES.

The waltz from "The Merry Widow" is good music that deserves its popularity. Some of Johann Strauss' waltzes were excellent music, and so were a composer as Brahms said that he wished he had written some of them. Others of Strauss' waltzes are trash, as some of Brahms' compositions are failures.

Don't be a hypocrite, in any case, and don't pretend to like what you don't. This, however, does not mean that you should trust entirely to instinct and first impressions. You should try to find the famous works, and keep on trying to until you do or you really know why you don't.

If you like "The Merry Widow" waltz play it and revel in its appealing insistence, its amorous longing. Then play one of Strauss' waltzes, say "The Beautiful Blue Danube" or his "Wine, Women and Song." Then try some of the Chopin "waltzes." "Waltzes" and "valse" are only the Teutonic and Gallic forms of the same word, but the former has come to be used of the actual music or the actual round-dance; the latter has come to be used for the free and elaborate fantasy based on the same rhythm.—Annie's.

ANDANTE

from "SURPRISE SYMPHONY"
JOS. HAYDN

Transcription by
C. SAINT SAËNS

Revised, edited and fingered by
ANTHONY STANKOWITZ
Andante M. M. $\text{♩} = 68$

f
f
ff
p
dim.
pp
pp sempre poco marcato
pp
pp

*This G can be held for three measures with the sustaining pedal.

pp
pp
dim.
marcato
p
f
sempre più f
fe cresc.
rit.
una corda poco rit.
dim.
pp
ppp

THE ETUDE

Secondo

p

p

p cresc. *ff* *p*

p

f *f*

p *f*

cresc. *f* *ff*

Coda

THE ETUDE

Primo

p leggiero

p dolce

p cresc. *ff* *p*

f *p*

f *p*

f *p*

cresc. *f* *ff*

Coda

THE ETUDE
DREAM IDYLS

GEORGE DUDLEY MARTIN

Moderato M.M. $\text{♩} = 108$

Moderato M.M. 108

mf

rall.

dim.

pp

Pa tempo

cresc.

rall.

dim.

p

f

atempo

rall.

p

mf

This image shows a page from a musical score, likely for a piano. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and consists of eight systems of staves. Each system typically has a grand staff (treble and bass clef) and sometimes an additional staff. The notation is complex, featuring many beamed sixteenth and thirty-second notes, as well as various rests and articulation marks. Dynamics such as *dim.* (diminuendo), *p* (piano), *crsc.* (crescendo), *Tempo I*, *atempo*, *rall.* (rallentando), *rit.* (ritardando), *pp* (pianissimo), and *f* (forte) are used throughout. There are also markings like *8va* and *8vb* indicating octave transpositions. The page is numbered '1' in the top right corner.

THE ETUDE

MAZOURKA DI BALLET

F. P. ATHERTON, Op. 151

Allegretto scherzando

First system of the 'Allegretto scherzando' section. It features a treble and bass staff with a key signature of one sharp (F#). The music includes various fingerings and articulations, with a dynamic marking of *mf* (mezzo-forte).

Second system of the 'Allegretto scherzando' section. It continues the melodic and harmonic development, with a dynamic marking of *p* (piano) and a *poco rall.* (slightly slowing down) instruction.

Third system of the 'Allegretto scherzando' section. It includes a *poco cres.* (slightly increasing) instruction and a dynamic marking of *mf*.

Fourth system of the 'Allegretto scherzando' section. It features a *poco accel.* (slightly speeding up) instruction and a dynamic marking of *f* (forte).

Fifth system of the 'Allegretto scherzando' section. It includes a *Piu moto* (more movement) instruction and a dynamic marking of *mf*.

Sixth system of the 'Allegretto scherzando' section. It concludes the section with a *dim.* (diminuendo) instruction, a *poco rall.* instruction, and a dynamic marking of *f*.

THE ETUDE

First system of the second section. It features a treble and bass staff with a key signature of one sharp (F#). The music includes various fingerings and articulations, with a dynamic marking of *f* (forte).

Second system of the second section. It includes a *Tempo I* instruction and a dynamic marking of *mf* (mezzo-forte).

Third system of the second section. It includes a dynamic marking of *p* (piano).

Fourth system of the second section. It includes a *Teneroso* instruction and a dynamic marking of *f* (forte).

Fifth system of the second section. It includes a dynamic marking of *f* (forte).

Sixth system of the second section. It includes a dynamic marking of *sf* (sforzando).

Seventh system of the second section. It includes a dynamic marking of *mf* (mezzo-forte).

Eighth system of the second section. It includes a *poco rall.* instruction and a dynamic marking of *pp* (pianissimo).

THE ETUDE

SPRING DAWN MAZURKA CAPRICE

WILLIAM MASON, Op. 20

Con Grazia M.M. ♩ = 60 - 60

mf
bien mesurée
poco rit.
echo
a tempo
echo
1st time only
for Fine only
volante
pp
leggerissimo
frillante
bien accentuée
r.h.
l.h.
elegante
pp

THE ETUDE

sf
echo
poco rit.
a tempo
f
p
con delicatezza
p
poco marcato
sempre legato
marcato
marcato
marcato
marcato
1
2
D.S.

MIRTH AND GAYETY

CAPRICE

CARL WILHELM KERN, Op. 118

Allegretto M.M. ♩ = 120

mf

mf

mf

f

mf

mf

Meno mosso

p

mf

p

mf

p scherzando

f

p

mf

f

p

pp

p

mf

p

mf

p

mf

p

pp

SPANISH DANCE

MORITZ MOSZKOWSKI, Op. 12, No 1
Arr. by Philipp Scharwenka

Allegro brioso M. M. ♩ = 63

VIOLIN

PIANO

1st Pos.

3rd Pos.

Fine

p

ff

grazioso

p

3rd Pos.

marcato

1st Pos.

3rd Pos.

1st Pos.

marcato

marcato

f

D. S.

DANSE DES BAYADÈRES

EDOUARD POTJES, Op. 29, No 4

Allegretto M. M. ♩ = 60

f

mf

f

ped simile

p leggiero

sempre staccato

f

mf

f

Fine

ad libitum

D. C.

SWEET WILLIAM'S BALL

L.M. GOULD

L.A. BUGBEE

Spitefully M.M. ♩ = 126

Black-eyed Su-san is jeal-ous and mad, And what do you think is the rea-son?

Young Sweet William so gallant and glad is to give the first ball of the sea-son. He has cho-sen to be his sweetheart, from

something less than a mil-lion, Su-san's cou-sin Miss Dai-sy so smart To dance with him the co-til-lion.

* The voice to be placed on middle c, and follow the air in the bass, until reaching †, then follow treble as written.

THE GOAT RIDE

POLKA

FRANK L. BRISTOW

Tempo di Polka M.M. ♩ = 92

Pit-ty Pat, Tippy toe, To and fro! Pit-ty pat, Tippy toe, Here we go! Bil-ly Goat, Nanny Goat, Please go slow! Or we lit-tle folks will tum-ble

out, you know! Fine

Tra-la-la-la-la-la-la etc.

* Sing the melody one octave lower than written.

Trio *dolce con espressione* Right hand crossing over the left. Cross hands

Blow the bu-gle strong Toot-to-toot! Sound the gong! Ding dong! Toot to

too! Sing a jol-ly song! Toot-to-toot! As we gai-ly ride a-long! Toot-to-toot!

SHORT AND SWEET

KLEIN ABER NIEDLICH

GAVOTTE

PAUL LINCKE

Moderato M.M. ♩ = 104

Blow the bu-gle strong Toot-to-toot! Sound the gong! Ding dong! Toot to

too! Sing a jol-ly song! Toot-to-toot! As we gai-ly ride a-long! Toot-to-toot!

THE ETUDE
ON THE TRAIN
SCHERZO - GALOP

PIERRE RENARD

Presto

Lungo

poco a poco rit.

sostenuto

Tempo di Galop M.M.♩ = 138

mf scherzando

Animato

TRIO

p dolce

RIPPLES
VALSETTE

PAUL LAWSON

Allegretto moderato M.M. $\text{♩} = 63$

D.C.

THE ETUDE GREETING

FRANK L. STANTON

CLARENCE C. ROBINSON

Andante con moto
p

Andante con moto
mp

Sweet-heart when you walk my way, Be it dark, or be it day;
mp

Drear - y win - ter, fair - y May, I shall know and greet you.

mf più mosso *cresc.*
For each day of grief or grace, Brings you near - er

mf più mosso *cresc.*

THE ETUDE

a tempo *mp*
my em brace, Love hath fash-ion'd your dear face, I shall know you

a tempo *mp*

Tempo I
when I meet you. I have known your touch, your tone,
p

f
All the years we walk'd a - lone, Still in life or death my own, I shall know and
f

cresc.
greet you; Tho' the black night be not riven, Tho' no light of love be given,
cresc.

ff *dim.* *e* *rall.* *f* *p*
Here, or in the courts of Heav'n, I shall know you when I meet you.

ff *dim.* *e* *rall.* *f* *p*

I WANT YOU ONLY

Words and Music by
JULES JORDAN

With spirit

Moderato *Allegretto*

All up and down in this wide, wide world, Many's the year I've been
You on-ly you, tis my heart that speaks Lis-ten, I pray you and

con Ped.

rov-ing, Seeking the light love a-lone can give, Ea-ger that light to be prov-ing; And when I saw you, O
prove me, Nothing can daunt me, no task de-ter, So it but brings you to love me; See you-der star in the

accel. *rit.*

maid-en so fair, Knew I at once and for ev-er, That I had found what so long I had sought And finding would faulstest
a-zure a-bove, Has it no message for you dear, Tell-ing of con-stan-cy, whisp'ring of faith, And love that shall ev-er be

accel. *col canto*

rit. *paccel.* *fril.* *espress.* *al tempo*

nev-er, true, dear, Love me, love me, I want you on-ly, I need the sunshine your presence supplies, Ah, with-

rit. *col canto* *al tempo*

out you, life is so lone-ly, With you! Ah then, 'twould be par-a-dise.

col canto *con Ped.*



VOICE DEPARTMENT

Expert Advice for Students and Teachers.

Editor for September, . . . Mr. Dudley Buck, Jr.

Editor for October, . . . Mr. Horace P. Dibble

MR. DUDLEY BUCK, JR. (son of the well-known American composer, Dudley Buck), has devoted his life to the study of vocal problems, and his opportunities for research both here and abroad have been very extensive. We desire to thank those readers of the VOCAL DEPARTMENT who have sent us letters of appreciation of THE ETUDE's policy of presenting the best thoughts and the results of the practical experience of leading metropolitan teachers.

SOUNDS AND SENSATIONS.

BY DUDLEY BUCK, JR.

ginner, if properly handled with a free throat, will give quicker and better results. "Oo gives at once the sensation of the overtone, so essential to beauty of tone, lowers the larynx and brings the voice to the lips through the proper channel.

In regard to the overtone, too much stress cannot be placed upon it. It is just as important and vital to voice production as the knowledge that the voice, throughout its entire production, must rest upon and be supported by the breath. Scientists have demonstrated that all musical sound is complex. In other words, that it has a fundamental tone and certain other sounds called "upper partials," "harmonics," or "overtones." Upon these latter depend the richness and resonance of a musical tone, and everything that can be done to amplify the overtones will enrich the fundamental tone itself.

Overtones.

Nature shows us at once that the overtone has much the better carrying power. Imagine that you were calling to a friend a long way off, and see what will happen. The shout will be thrown up into the head, and the overtone will appear at once leaving no strain upon the throat. The "Coo Hoo" call of children is also always given in overtones, proving again the carrying thought. In the early age of song, most of which was heard in the churches, the compass of the different voices was quite different from that of today. For instance, the soprano never sang above F or F sharp, the alto perhaps to C, the tenor to E or F, and the bass to C or D, showing conclusively that only the tones of the true voice, or more commonly known as the chest voice, were used. Suddenly we find the compass of all compositions change. The soprano parts being written up as high as C, the alto to F or G, the tenors to A and B and the basses to F, unquestionably due to the discovery of the falsetto or head voice.

The wise old Italian masters not only had wonderful hearing but were much more scientific than the majority of the teachers of to-day. They produced voices of wonderful beauty, of great compass and of remarkable agility. This was the result of scientifically reinforcing overtones so that the voice not only extended in compass and in beauty of tone, but became even throughout its entire range, and was able to hold its position to move, in the overtone, to any part of its compass with great facility. Thus the jump of an octave, or even a tenth, was conquered as easily as that of a third or a fifth. I can do no better than reiterate that a tone minus its harmonics or overtones is of little value.

The foregoing is especially applicable to the head voice, the most valued possession of all singers. There is not the slightest doubt but that a mechanical change does occur in the upper range of all voices. Gray, who is certainly one of the greatest authorities on anatomy, says that everybody has

two sets of vocal chords, the one fibrous and the other mucous. It is, therefore, readily to be seen that after the fibrous chords (the true chords) have been vibrated to their utmost tension some mechanical change must occur to obtain the high notes. This change consists in substituting the mucous chords (the false chords) for the fibrous ones, and as the larynx relaxes, the tone is thereby produced with much less tension and effort. People scoff at a falsetto tone, saying, "do not use it, it will injure your voice," but the fact remains, nevertheless, that the high notes of all voices are but reinforced falsetto or head notes, and furthermore, that the action of the larynx is as natural in producing the falsetto tone, as it is in producing the true tone.

Some New Thoughts on Breathing.

Another vital point in the art of singing is, naturally, the art of breathing. It has been said many times that the art of breathing is the art of singing. Of course, this is not entirely true, but it is certainly well on the road to it. Breathing is the foundation of the entire art of good singing, and without its perfect mastery nobody can hope to reach great heights.

A singer breathes by raising the ribs with the muscles of the back, simultaneously expanding the ribs and contracting the diaphragm, so that considerable abdominal pressure is felt. Then it is necessary to learn to emit the breath from the lungs, very sparingly, but with unceasing uniformity and strength, so that the vocal chord be not overburdened, and so that the breath can rise to the resonance cavities in the head. From these head cavities it should be allowed to flow from the mouth unimpeded. In other words, the sensation in singing should be that of having the voice float upon the breath above the upper teeth, the throat simply being the tube through which the breath is conveyed. The elasticity of the muscles of the throat and head have much to do with good breathing control. If the breath column coming directly from the larynx can circulate in the mouth untouched by any pressure whatsoever, then the breath becomes practically unlimited. The ways and means to accomplish this result are many. One of the simplest and best of breathing exercises is to inhale but little breath, drawing it down deep in the lungs, then to exhale it as slowly and steadily as possible. Little by little this will give the sensation of the diaphragm reacting against the breath, some pressure being furnished by the abdomen.

It is just as bad a fault to inhale too much breath as it is to inhale too little. The former gives the feeling that a certain amount of air must be emitted before one can sing at all, while the latter leaves one in trouble should the phrase be at all a long one. Pupils and singers should practice breathing daily, and with the greatest care, for it is after all a question of training muscles to endure the hardest kind of hard work, while at the same time retaining the greatest elasticity. This is applicable to all the muscles of the throat and head, as well, for the moment that one of all these muscles becomes in the least weakened or unreliable, that moment the whole structure of voice production becomes undermined, and in a state of collapse.

It is the united action of many sets of muscles that gives the perfect results, and it is, therefore, readily to be seen that without daily practice no power or endurance in the muscles can be obtained. The perfect training of these means youth and long life to a voice,

as has been proven by many great singers who have followed out the "simple life" as far as their bodies were concerned, and never failed to attend to their daily vocal gymnastics.

The Tongue and the Lips.

The tongue is often a most unruly member with the student, and no wonder, for it has a most difficult and decidedly delicate task to perform, i. e., to conduct the breath column above the larynx to the resonance chambers.

The tongue and the larynx work in co-operation, but it is of vital importance that they do not interfere with each other. Therefore, the tongue must be raised high and the larynx stand low to produce the proper results. The normal position of the tongue in singing is with the tip below the front teeth and the back of it raised.

Naturally it has different positions with different vowels, but it must be trained to return to its normal position after pronouncing each one.

The lips play a most important part in singing, for they are the final cup-shaped resonators through which the tone must pass. They can retard it or let it escape, brighten it or darken it; in fact dominate it with every varying influence to the very end, for it is upon their co-operation that much of the life of the tone depends. The position of the lips is so widely different in the open and closed vowels that it is impossible to over-exaggerate their movements in practicing. The same strength and elasticity to which the throat and tongue muscles are trained must be imparted to those of the lips which must hold the vowel firmly in their grip, in fact the lips must be an elastic vice.

Voice Development a Slow Process.

So much for the technique of the art. Of course in an article of this length one cannot by any means go exhaustively into this great subject. I have tried to place before my readers in as simple a form as possible a few points of a great art, an art which ranks as one of the greatest of the arts, and which has been allowed to lapse somewhat into decay, owing, perhaps, to its not having been handed down to the present generation in the perfection of form to which it had been brought by the scientific old masters. I have endeavored to make it plain, that the technique of the art is all-important.

It is the only foundation upon which we can hope to build to great heights, and without it we can have but poor art. The finest building in the world is of but little value if its foundation be poor, for it is sure to fall. Just so with a beautiful voice without the necessary technique. When one considers that the slightest tension or relaxation of a single muscle, at the wrong moment may disturb the balance and destroy the perfection of tone, it is readily to be comprehended what a difficult art we are dealing with. It is only the conquering of every muscle or set of muscles, making them all subservient to the will that, in the end, will accomplish the desired result.

Artists are not born. They form themselves by long preparation. A fine voice may be a divine gift but in the majority of cases, it is the thorough cultivation of moderately good material. One of the greatest errors in my opinion is to select "a good enough to commence with" teacher, or a teacher who pays too much attention to the artistic or poetical side of the art, before the foundation is properly laid. It seldom fails to cost years of work to eradicate faults acquired in

the beginning, and I speak from personal experience. I know that the time in the development of the voice as important as the first year or two of fundamental work. Then it is that the cords, the muscles to do their work properly, and the entire apparatus to appreciate the true sensations.

Voice development is naturally a slow process, one that needs a great deal of patience, and great perseverance, and pupils and teachers make a great mistake in trying to advance too rapidly. It is one of the most difficult task to hold back a truly musical person, a person who intuitively loves the great works, but if he be allowed to try to spell words of four syllables before he has learnt the alphabet he is sure to come to grief.

THE AESTHETIC SIDE OF THE SINGERS' ART.

BY DUDLEY BUCK, JR.

I REMEMBER very well a conversation I heard, when a young singer, between a distinguished painter and a mutual friend. The painter's sister had a decided talent with her pencil and brush. My friend knew this, and said to his brother, "Why don't you send your sister to Paris to study?" "She is too old," the painter replied. "What?" said my friend, "She is not much older than I am, and I would not consider myself too old to study." "Well," continued the painter, "it takes five years to acquire a school, and five years to get it before you are ready to do anything worth while." He then turned to me and said, "You do not understand such talk, do you? You will study for now. It made a great impression upon me, and, as he predicted, some years afterward I appreciated his meaning. He meant that a person's technique must become a part of himself, that the mechanical side of his art must work perfectly without his being obliged to think of it, before he can hope to develop the aesthetic side with safety.

What to mean by the aesthetic side. The side that comprises everything other than pure technique. It is to do with the emotions, sentiments, mentality, temperament and personality. In fact it is the power to present a tone picture in such manner that others must see and feel it as he does. It is often very hard for the young student to allow his sentiment to come to the fore, and no wonder, for the Anglo Saxons are taught from childhood to suppress our emotions. However, this will not do when singing. He may rest assured that if he desires to produce an emotional fact upon his audience, to move them, as it were, he must do that he feels what he is singing or he will not attain his aim.

A singer must create an atmosphere for each and every composition he undertakes. The greater his mentality, the finer the atmosphere he creates, and naturally the more beautiful the results. An artist must never be in a hurry to present his work, he must study and rest, and then, when he is ready, here and smooth it out there, giving it little touches to bring forth some hidden beauty, at the same time never losing sight of its vital position. In this way he becomes acquainted with the composer's thoughts, and what he means by his notes. It is not too much to sing a song fifty times in practice before you sing it in public.

There is a good deal in the old saying, "You must sing it into your throat." After one sings a song a

great number of times the tongue becomes accustomed to the combination of vowels and consonants, the mouth to certain sensations and, of course, the result is apparent. When you take up a new song or a new work, study your text before you try the music at all. Learn what the poet means, digest it thoroughly, and if the words are at all well set by the composer, you will appreciate their added beauty the quicker for having already a mental conception of the poem.

HOW TO PRACTICE.

BY DUDLEY BUCK, JR.

THE great majority of vocal students practice too long at a time. If they happen to find themselves in exceptionally good voice, they never seem satisfied to stop their practice until they are worn out, or so they think, and they cannot sing any more. They have a truly beautiful time, thoroughly enjoy themselves, and wonder the next day why it is that they cannot sing. They know that it takes a long time to appreciate the fact that the vocal organs will not stand all kinds of abuse, and that a truly good singer will not stand. Take for example a number of children playing together, when they become a little excited they will shout you any number of times, and then, without the slightest trouble, but even they do not keep this up for more than a few minutes at a time, while the vocal student will try to sing for an hour (which the teacher has advised trying for not more than once or twice a day) for ten or fifteen minutes at a stretch. Now a student can practice for two hours to two hours and a half per day to advantage, but this must be divided up into six or seven periods.

If you overdo it, the voice by singing too much at one time, you may be sure that it will take from two to three days and perhaps more for the muscles to return to their normal condition. A tired throat is something to treat with the greatest care. On the other hand, systematic practice does not tire the voice, but freshens it. You are simply training muscles to withstand extraordinary demands, and they will respond in a wonderful way if the proper care is taken of them.

An engine would not last very long if always driven at full speed. How much less a human voice, whose mechanism is so delicate and so constructed. Therefore, when you practice, bear in mind that you are not gaining ground by overworking your vocal apparatus, that you must be gradual and that this can never be obtained by working too long at a given period.

WHY ARE SINGERS AS A RULE SUCH POOR MUSICIANS?

BY DUDLEY BUCK, JR.

"WHY ARE SINGERS as a rule such poor musicians?" is an oft-repeated question, and I am sorry to be obliged to acknowledge that it is a very apt one. The fact is that as a rule singers have a very narrow musical path, never looking into the side streets to gather the knowledge that they might find there, but which is the vital part of the production and the vocal effect of whatever they are doing.

These are vital points, I grant you, but, nevertheless, it is the waste of time and rhythm they count but little. A composition sung in bad rhythm loses all interest, for rhythm is the soul of music, and without it

little effect can be obtained. The same might almost be said of time, for time and rhythm are closely related, and are absolutely vital to the interpretation of an article. Wagner in one of his articles on "How to Study My Operas" said, "Learn all my works in strict time, and afterwards you will see liberties with them." I think this rule would be a good one for the student to apply to all his work. He would not destroy but considerably augmented by the rhythm he would gain. I do not mean to say that he does not need clearness and reticence. Far from it, for they are as necessary to interpretation as is strict time; but I do mean that the accelerandos or retardandos can be made, yes, must be made, in rhythm, give the listener the proper satisfaction.

I was once talking with a musician of international reputation on the question of time and rhythm, and to my great surprise he informed me that at the age of twenty-one he could not play a hymn tune in strict time. He said, "I learned to play the violin and I told him so, asking him how he had brought about the great change." "Well," he replied, "I learned to play the violin and I learned to play the piano, and I went to hear all the vocal concertos I could, all the vocal music I could hear. I learned to count when I heard someone else performing, and finally I learned to count when I was performing myself."

When I said this man brought himself up to be a musician with the strongest sense of rhythm possible. So can you, if you go about it in the right way. If you intend to make an artist of yourself, do not be a singer alone, be a musician. Study some instrument, any one will do, but I would suggest the violin, because it will teach you to predetermine a legato tone, and give you the true idea of the infinitesimal changes of pitch which you can show with the voice as with the violin.

Read musical history, study literature, learn at least one other language. In short, develop your mind as well as your vocal apparatus, for the former is quite as necessary as the latter to fit you to become the interpreter of the great thoughts of the masters.

POOR ENUNCIATION.

BY DUDLEY BUCK, JR.

POOR ENUNCIATION is the commonest fault among singers. How many times you hear a singer with a good voice and only a few faults, and you wonder what he or she is singing about? How much more interest is added the moment you do understand what the song is about. The fault is largely caused by too little thought and practice being given to consonants. They are extremely difficult to handle, I grant you, but, nevertheless, they belong to the language and must therefore be conquered. Of course we can only vocalize with vowels, but with proper study the good singer learns to join the consonant to the vowel in such manner as never to break the continuity of sound, thereby retaining the true legato so essential to the "canto."

In singing words the student must first learn to analyze them; to see, to glance what the vowel or modification of the vowel is, for he must remember that it is the vowel that receives all possible time, that it must be sufficient time to make them distinctly heard. The student will do well

to exaggerate consonants until a habit is formed of pronouncing them very distinctly, for he must realize that they always require more emphasis in singing than in speaking.

I do not admit the habit of exaggeration of the beginner, however, for it would very likely tighten his throat and get him into trouble, but only for one who is able to sing the vowels with an open throat. Of course you will not pronounce well unless you have an open or free throat, but after you have learned to sing vowels, do not forget the consonants of your or any other language must be conquered as well.

HOW A GREAT SINGER WOULD STAGE FRIGHT.

MANY young musicians think that the nervousness which precedes public appearance is confined to the novice. Most great singers have this nervousness, and the commonest stage fright as long as they have continued to give public performances.

An English paper (music) gives the following description of Caruso's affliction:

Caruso admits himself to be the victim of nervousness. When the German Emperor paid him a compliment his emotion was so great that he lost his voice—words of thanks would not come. And after San Francisco he believed that his voice had gone forever. Some weeks later, when he dared to sing in London, it was a "finer demonstration" than ever. For, as he says—

There is only one trouble that I adore: it is that which waylays me on the stage. I am seized with nervousness, and the anguish alone makes my voice what it is. There is no personal reason for this. I am not a nervous man. I was once present at a performance of *The Merchant of Venice* at the Princess's Theatre, Carl Formes, the once celebrated bass singer, played Shylock. He always sang in a strong German accent in conversation; but though all the other characters in the play were understood by Englishmen, the only one who seemed to be misunderstood was Formes. The reason was obvious; he pronounced the letters, divided the syllables, and accented the accented syllables, so that, though now and then his pronunciation of a word was not quite English, his enunciation was perfectly distinct. I did not miss a single syllable throughout his entire performance.

The study must be commenced by learning to pronounce each letter distinctly and purely, adopting the Italian pronunciation of the vowels:

a—as *ah* in English.
e—as *eh* in *fat*, short as in *let*.
i—as *ih* in *ice*, clearly, short as in *let*.
o—as *oh* in *rose*, short as in *lot*.
u—as *oo* in *Consonants*.

HE THOUGHT PRACTICE UNNECESSARY.

MR. DAVID BISPHAM tells the following amusing story about himself. "I am a singer, and I have been in the music business for many years. I was once singing with her in a large city," he said, "and early in the evening I was asked to sing. I exercised her superb voice in her apartments in the hotel, with the result that she could be heard pretty much everywhere. The entire staff subsequently heard me, and the guests complaining that his nap had been broken up by some woman who had been heard 'bellowing like a bull' was so angry that he threatened to leave. I was told by a member of the staff, however, that he was practicing, he replied: 'What does she want to practice for? All she's got to do is to put on fine clothes and get up there and sing.'

SIR CHARLES SANTLEY ON THE STUDY OF VOCAL WORKS.

[The following extract from "The Art of Singing and Vocal Declamation," by Sir Charles Santley (London, 1904), gives the valuable advice of the eminent English vocal teacher upon the highly important subject of the study of vocal works. Sir Charles was a pupil of Garcia, and the following paragraphs are a lifeline of valuable experience.—The Editor.]

The Delivery of Words.

BEFORE entering on the study of vocal works, it is absolutely necessary to make a serious study of pronunciation and enunciation, that is, the sounding of words and their delivery. The object of wedding music to words is surely to give greater emphasis to the sentiment or passion those words express; then if those words are not distinctly audible, what becomes of the emphasis? The English-speaking peoples, more than any other, require to pay strict attention to this study; as a rule, they are totally regardless of the letter or syllable clearly in a slipshod conversation, and so acquire a slurred, inexact enunciation which requires patient, persevering study to correct and fit them for public speaking or singing.

English a Good Singing Language.

English is a fine language for both, as is practiced by the generality of public speakers and singers it is devoid of accent, unpleasant to the ear, and at times even unintelligible.

I was once present at a performance of *The Merchant of Venice* at the Princess's Theatre, Carl Formes, the once celebrated bass singer, played Shylock. He always sang in a strong German accent in conversation; but though all the other characters in the play were understood by Englishmen, the only one who seemed to be misunderstood was Formes. The reason was obvious; he pronounced the letters, divided the syllables, and accented the accented syllables, so that, though now and then his pronunciation of a word was not quite English, his enunciation was perfectly distinct. I did not miss a single syllable throughout his entire performance.

The study must be commenced by learning to pronounce each letter distinctly and purely, adopting the Italian pronunciation of the vowels:

a—as *ah* in English.
e—as *eh* in *fat*, short as in *let*.
i—as *ih* in *ice*, clearly, short as in *let*.
o—as *oh* in *rose*, short as in *lot*.
u—as *oo* in *Consonants*.

Correct Consonants.

THE consonants must be pronounced promptly and firmly, which tongue, the teeth, and the lips—otherwise the words will not be distinct and their sense be lost. They must not intrude in the value of the vowels, otherwise the voice speaking or singing will lose in resonance and carrying power. The mouth ought not to open more than is necessary to introduce the tip of the tongue. The under jaw, however, beyond what is necessary for this it is important to pronounce the consonants promptly and firmly, as the tongue, teeth and lips. It is the under jaw that does their office. Moreover, the wagging of the lower jaw is destructive of any expression of sentiment the countenance ought to display. In low comedy

tragedy or elegant comedy such grimacing is not permissible.

The Position of the Mouth.

The most advantageous, and at the same time the most pleasing and elegant, position of the mouth is the approach to a smile, all the muscles of the face being kept perfectly supple and as ready to second every change of expression occurring in the work the performer is engaged on, but without exaggeration; there is but one step from the sublime to the ridiculous, which exaggeration would inevitably make.

This must be followed by learning to pronounce distinctly, and under the influence of nervousness they will find it more difficult to maintain a cheerful wind, and in studying they should mark places where an overbreath is taken without interfering with the effect of their speech or song. The act of taking breath must not be accompanied by any visible sign, such as hunching the shoulders, or any other visible sound. Attention to these few remarks and careful practice are all that are necessary for the management of the breath.

Correct Accent.

Few singers take the trouble to study the words sufficiently to give the accented syllable its due force; in fact, they are so careless that they do not to the performer, those who are attentive will hear very curious things. For example, the line relative in *Judas Macabbeus*—

"Oh let eternal honors crown his name"— rendered more or less (generally more) in this wise:—

"Oh let eternal honors crown his name."

and in a matter-of-fact style, seemingly without a notion that it is a call to the Israelitish nation to celebrate with due honor the glorious victory obtained over their foe by Judas, the leader of their army.

Again, in the same oratorio, when Judas himself speaks, "Sound an alarm," which is sometimes interpreted becomes "Sound damallam."

No wonder foreigners find English intelligible as a singing language.

Distinctness.

IT is not the fault of the language but of those who speak it without learning how it should be spoken. However much one country may differ from another in its opinion of the pronunciation, there is no difference in the distinctness of enunciation or delivery either of a speech or song. In other countries I have heard many public speakers and as a rule I have found them much more distinct than the generality of English public speakers I have heard; but foreign singers I have found less distinct than their orators, yet still as a rule more distinct than English singers. The Germans, as far as my experience goes, sin more on the point of distinctness than the Italians or French. I heard *Adina* once at an important city in Germany, and throughout I only heard three words, namely, "Ach achine tuch," which I have found to be a long opera.

Having acquired possible perfection of pronunciation, there is still a point without which enunciation would be imperfect, "the management of the breath," as without perfect control over the wind chest, equality, variety and sustentation of tone could not be attained. It is a common idea that speakers and singers should be able to speak or sing a long phrase or sentence without a break. What they ought to learn is to be able to take breath at any convenient point in a phrase in such a way that the break may not be observable. The lungs should never be entirely exhausted; in speaking, breath may be taken at any place where a comma might stand, and in singing, before any particularly ridiculous words, which exaggeration would inevitably make.

This must be followed by learning to pronounce distinctly, and under the influence of nervousness they will find it more difficult to maintain a cheerful wind, and in studying they should mark places where an overbreath is taken without interfering with the effect of their speech or song. The act of taking breath must not be accompanied by any visible sign, such as hunching the shoulders, or any other visible sound. Attention to these few remarks and careful practice are all that are necessary for the management of the breath.

THE VALUE OF ELOCUTION TO THE SINGER.

BY LOUISE GUNTON.

SINGERS especially need to awaken to the possibilities of help to themselves by a serious practice of elocution. It is a character developer and a soul awakener. After deep concentration and after long reasoning and reflection, a selection the beauties of a piece leave a lasting impression of one's character. You will unconsciously broaden and deepen, your personality will gradually undergo a change, and you will become more magnetic and influential. Nothing develops personal magnetism of the highest order like the study of expression, and who needs magnetism more than the singer? It brings into exercise every faculty of the mind and every emotion of the soul, and we know that by exercise we grow. People who have never exercised their powers of expression are stunted in soul growth just as much as one is stunted in body who has never taken physical exercise.

Elocution is the art of so delivering our own thoughts and sentiments or the thoughts and sentiments of others as not only to convey to those around us with precision, force and harmony the full purport and meaning of the words and sentences in which these thoughts are clothed, but also to excite and impress upon their minds the feelings and passions that pervade the words and sentences in which these thoughts are clothed and with which they would naturally be accompanied.

Two things are necessary to make an intelligent reader: Comprehension of the thought, and perception of the natural in the utterance. To be effective, add one thing more, *twice*. The right tone color comes from appreci-

ation, and appreciation comes from concentration.

Interpret the Poet's Meaning.

In trying to interpret a selection look sharply for the change of thought, and the attitude of mind of the characters in the play, to each other. Look for the delicate shades of meaning by means of tone color, caused by the different emotions in the mind. Read a selection over many times, silently before permitting yourself to begin to even think of reciting it, but even silently do not read a selection by merely repeating the words. Remember the change of manner of the speaker, his tone color, his emotions, his varying accents, all of which must be brought out in the rendering of the selection. Search diligently for the author's meaning and enter his mood. Meditate upon each word, each thought. Form mental images of persons and scenes. If necessary, paraphrase the selection. Put in your own words pictures of what the author's words call out. Train your mind to fix itself upon what is being studied, and to let it wander. Cultivate attention. You must so work that your intellectual power will increase, thereby enabling you to probe more deeply into the author's meaning. You must so approximate the thought that it becomes your own.

All public speaking should have the intimate element of face to face conversation. Use all your gifts, natural and acquired, all your powers, physical, vocal, mental and spiritual to obtain a responsive attitude on the part of your audience. It is in this that you attract your audience your sympathy and win its sympathy for yourself. Always let your matter warrant your manner. Be sure your voice is worthy of your mind with the spirit, the thought and sentiment of your author, never with the tones of your own voice. If you appreciate your author you will appreciate your own what tone to read him in.

We must read as we speak, but on one condition, it is when we speak well. Reading aloud gives the power of analyzing more than by silent reading.

The reader who wishes to attain the heights of his art should keep a cool, clear head while he gives up his heart. Make the human heart your supreme study. Learn with what gesture and with what inflection every caprice and emotion of the soul should be expressed.

Work for abandon in your study of expression. Work tremendously and then rest. Do not see how long you weary on your feet, but see how long a great effort, even if you exaggerate at first. Underdoing is worse than overdoing. The very worst of faults is timidity. Build up vitality.

Nature is the model. Actors and elocutionists have an alliance of two faculties—sensitivity and imagination.

The coolness with which Adeline Patti always demanded the largest possible price, was staggering to those who had occasion to negotiate for her services. In this connection a retort by her has become historic.

When she was told that even the President of the United States did not receive nearly so much for his services as she demanded for hers, she answered, "Very well, get the President of the United States to sing for you!"—*The Sunday Magazine.*



Violin Department

Edited by ROBERT BRAINE

"IN BAD ORDER"

As the freight cars are standing in the railroad yards in a city an inspector is constantly going the rounds and when he finds a car out of repair he takes a piece of chalk and marks it "bad order." I am certain that if an inspector of violins should go in the homes of the people, the length and breadth of the land, he would mark "bad order" on not less than ninety-nine violins out of every hundred. There is no musical instrument which is so difficult to keep in perfect condition as the violin. If a man's watch begins to act queerly he promptly takes it to the best jeweler he can find and has it repaired. If a violin gets out of shape the owner is very apt to tinker it himself or get along with it as long as it will make a sound. In this regard I am speaking of the average student or amateur. The professional, whose daily bread depends on the perfection of his performance, of course knows better. He keeps his instrument up to the highest point of efficiency at all times, and for anything but the most trifling repair takes his violin to some artist maker or repairer, who knows the violin and the anatomy of it much better than the human body.

Violins Rarely in Fine Condition.

It is a rarity to find the average violin in good playing order. Violinists bewail their inability to buy a high priced instrument, when the cheap violin they are using could be improved fifty or a hundred per cent. by being put in perfect order by a good violin maker. A cheap violin in good playing order is much more satisfactory to play on, and will sound better than an worth many times as much, in bad order.

We hear much of the bad violin playing of students and amateurs. Although most of this is caused by unskillful playing and lack of talent, still a good part is due to the bad condition of the tools with which they make the music—the violin and the bow.

Let us consider some of the most common "disorders" of the violin, so that the readers of *The Etude* may examine their instruments and see if they are afflicted with any of them. Take the case of strings: a violin to sound its best should have strings of fine quality, preferably Italian, and a pure silver G string should be used. Thousands of violin players are possessed of the strings of inferior quality, which strings should be changed only when they break, no matter how false and how worn they may have become. They will keep strings on their violins which are so old, and which have been played on so long that they are absolutely "lifeless," and have been worn so deeply by the bow that they are false and are saturated through and through with dirt and perspiration. Young players will frequently tell me that the old yellow G string on their violin, which is covered with "whiskers" from end to end, has been on the violin for nearly a year. They would not think of wearing worn

and tattered clothing or shoes, yet it never occurs to them that a violin string is worn out and worthless long before it breaks. I have known a violinist in the tone of a violin. Again, inexperienced violinists do not have strings of the proper size on their violins. Some are ignorant to the point of having a D in the place of an A, an A for an E, an E for an A, etc. Such a player would play a string gauge, which costs but a few cents, and take his violin to a good violinist who could advise him as to the proper size of strings for his violin, and what their gauge number should be.

Steel Strings an Abomination.

It is astonishing what a large number of violin players, especially in the smaller cities and in the rural districts, use steel strings. These are of course an abomination. A violin strung with steel strings cannot do as it should, nor can any artistic playing be done on it. There are many troubles connected with the fingerboard. As the player in practicing presses the strings against the fingerboard, the strings are forced into the surface, until in time they wear little grooves underneath the strings. When this is the case the strings cannot vibrate freely, as they are pressed into these little grooves, and the violin will have a horrible twang when played pizzicato, and will sound false and metallic when played with the bow. Many inexperienced players who cannot understand why their violins are getting to sound worse and worse, will find the cause in these little grooves which have been worn by the strings. Even professionals are apt in many cases to let this defect of the fingerboard go too long without being corrected. When a violin gets in this condition, it should be taken to a good professional violin repairer who can level the fingerboard, provided it is thick enough. This is quite a difficult operation and requires an expert to do properly. I have never found a man outside of the larger cities who was able to do the work properly, as the surface of the fingerboard must be almost mathematically true. These grooves can be smoothed out of the fingerboard again and again, until it is finally too thin, when a new fingerboard must be added.

The Importance of the Bridge.

The bridge is an extremely important part of the violin, and has much to do with the tone. Breaking a bridge is a common experience with a beginner, owing to the fact that he neglects, as a rule, after tuning to pull the bridge up to a perpendicular position. In the case the tuning has pulled it forward. Many players when they break a bridge, instead of taking their violins to the instrument maker and having a new bridge adjusted at a cost of 75 cents or \$1, go to the nearest music store and buy a bridge for five or ten cents, which they then proceed to use. A player with the aid of a jack-knife. They might just as well try to cut their own legs off, instead of employing a skillful surgeon. If it should ever be necessary, adjusting a bridge requires great me-

chanical skill. The feet of the bridge must be shaped and fitted so that they fit perfectly to the convex surface of the violin, of itself a difficult operation, and one which can only be done by a skilled operator. Then the top of the bridge must be shaped so that each string shall be at the proper distance from the fingerboard, and so that the strings shall be sufficiently high above the level of the D and E, and the D above the level of the A and G, thus avoiding the bow striking three strings at once, as it would do if the bridge were too flat. All these matters must be accurately gauged if the violin is to be put in proper playing order.

Don't Neglect Cracks.

Many violins, especially old instruments, have open cracks, which their owners either do not notice, or fail to have repaired, thinking, because the violin still continues to sound when played on, it does not matter. It is clearly evident that a cracked violin cannot sound its best any more. The crack in the bottom will hold water without leaking, or a bell with a crack in it give a perfect tone. Cracks should be closed at once. If the top of the violin is thin and the wood very old, these cracks are some- times very difficult to repair and the work should only be entrusted to an experienced violin repairer.

The pegs are another thorn in the flesh if they do not work properly. It is the exception rather than the rule that the pegs, which are of course made of good pegs, which fit perfectly and work smoothly. A peg which moves by jerks either from being badly fitted, or from having been plastered with powdered rosin by some ignorant player, is simply maddening when one wishes to tune in a hurry. All cracks should be closed at once. If the pegs are not kept from slipping. Here also is another instance of where the beginner goes to the music store to have a peg replaced by a broken one. He usually fails to take his violin with him, to try and find one that fits the hole in the head of the violin. As a rule he buys one for five cents, takes it home and tries to whittle it into shape with a pocket knife, if it does not fit. There is not one chance in a hundred that it will fit.

The pegs should fit with air-tight precision. A good set of ebony pegs adjusted to the head of the violin by a first rate repairer will last for many years, and will prove a luxury to the player which cannot be measured in money.

The Sound Post.

The sound post, which the French expressively call "ame du violon" (soul of the violin), is another part of the violin which is found cracked and placed in the average violin. The breaking of the bridge often causes the sound post to fall down. The owner more frequently than not tries to set it up himself, with melancholy results. I have found sound posts set up in the most unlooked-for places in violins, sometimes even in the body of the violin, owing to the fact that he neglects, as a rule, after tuning to pull the bridge up to a perpendicular position. In the case the tuning has pulled it forward. Many players when they break a bridge, instead of taking their violins to the instrument maker and having a new bridge adjusted at a cost of 75 cents or \$1, go to the nearest music store and buy a bridge for five or ten cents, which they then proceed to use. A player with the aid of a jack-knife. They might just as well try to cut their own legs off, instead of employing a skillful surgeon. If it should ever be necessary, adjusting a bridge requires great me-

Do not trust your valuable violin, so many do, to a carpenter, wood carver or cabinet maker, however skillful he may be, just because he knows some about fitting pieces of wood together and gluing joints. Violin making and repairing is not a business of itself, even if it does not attain to the dignity of a profession. It takes fully as many years to master, and as much experience and a natural talent as the profession of law or medicine. A German thinks nothing of spending seven or eight years' apprenticeship to the art.

VIOLINS OF FAMOUS MAKERS.

The New York *Telegram* has been interviewing some of the leading authorities of New York City in regard to Cremona violins, with the result of bringing out some very interesting information bearing on the subject. Among other things the *Telegram* says:

"Although it is impossible to state with any degree of accuracy the number of made Cremona violins now in existence, dealers and collectors place the number at between three hundred and five hundred. Mr. Victor Fichtelberg, toward the latter figure. He says there are about one hundred genuine 'Strads' in this country, some twenty of which are owned by New York City, which never saw the day of their dealer of this city, says that there are only about three hundred genuine Stradivari violins in existence. These are in value from about \$5,000 to \$50,000."

"According to the figures in Mr. Schroeder's possession, Antonia Stradivari, who has been making violins in his lifetime, receiving from \$25 to \$50 apiece for them. Hundreds of these were destroyed during the war, and the rest are in the hands of palaces and monasteries. Nothing is known of the fate of the others. Now and then one is picked up in some old attic, and is sold for a trifle, or for the violin and a distaste for music. Nothing could be farther from the truth. The average boy does not wish to be playing a broken violin. He would not wash his face or have a haircut at school unless compelled to do so. He must be constantly urged to practice, except in rare instances. This urging and nagging at their children to get them to practice is the price parents have to pay to educate their children in music."

"Among the famous violinists who own or have owned Stradivari instruments are the following: 'Ysaye, of Belgium; Putschikoff, of Russia; Joscson, of Hungary; Lady Halle, of Germany; Kuhlke, of Hungary; McMillen and Karl Klein, both of America."

"Perhaps the most peculiar place for a Stradivari to be taken and actually used is the Klondike. William Nelson, of Nome, Alaska, owns two very valuable 'Strads'; however, and plays upon them 'north of 53'."

Pupil of a Master.

"The maker of these famous instruments was born in Italy, some time between the years 1656 and 1660. The date of his birth is not on record and the year has always been doubtful. He was a pupil of the famous Nicolo Amati, serving out his four years' apprenticeship under that violin maker. In 1688 he branched out for himself."

He is described as being a tall, lean man, avid for work. His genius was apparent in his early works, but his best instruments were turned out during the years 1700 to 1720. It was then that he constructed his masterpieces."

In describing Stradivari violins experts always mention their admirable work, their mastery scrolls and their perfect sound holes. It was in the making of these parts of the instrument that Stradivari stood supreme and the var-

nish which he placed on his instruments has never been duplicated."

The *Telegram* might have added that the reason there is such a great difference of opinion in regard to the number of "Strads" in existence is owing to the fact that the genuineness of many are in doubt. Many a violin which is boldly claimed to be a "Strad" by its owner is not so in fact. As soon as the name of Stradivari was applied to the work of men of inferior workmanship they commenced to be imitated and copied by violin makers everywhere. These men copied the Stradivari model, his choice of wood, varnish, the character of his scroll, F holes, etc., with all the skill they could bring to bear on the work. There is no law against counterfeiting violins as there is against counterfeiting money, so violin makers have been allowed to do this work at their leisure ever since the first Italian invented his noble model, his hold striking F holes and his graceful scroll. Many of these counterfeit Strads were made over a hundred years ago, and did genuine work in the hands of makers of resemblance to the genuine instruments.

With all the wonderful ingenuity and skill which has been expended in the work of imitating the violins of the Cremona masters, it is any wonder that there are large numbers of violins in the world, which never saw the day of their maker, but which are nevertheless of that picturesque Italian city, pass for genuine Cremonas?

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CHILDREN WHO DO NOT PRACTICE.

Many parents imagine that because their children do not of their own accord practice several hours daily on the violin, that they are not really interested in the violin and a distaste for music. Nothing could be farther from the truth. The average boy does not wish to be practicing a broken violin. He would not wash his face or have a haircut at school unless compelled to do so. He must be constantly urged to practice, except in rare instances. This urging and nagging at their children to get them to practice is the price parents have to pay to educate their children in music."

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any chord when directed blindfolded in another room from that in which the player placed the chord is struck, is situated. He can compose and write music with the greatest facility without the use of an instrument, and may have written three operettas and more than fifty miscellaneous compositions. He has been playing the violin for four years, and plays many of the best and most characteristic compositions of standard miscellaneous violin solos as well. He has appeared on numerous occasions in public with great success. He is now at the college, and never practiced willingly, but his parents say that he has never played one single note on the violin without being urged or even paid for it.

Now at the age of twelve this marvelously gifted boy wants to give up music altogether. He has stopped composing and will only practice on the severest compulsion. He begs no interest in music whatever, and does not even care to go to concerts where great artists of the violin can be heard.

He calls his violin a "fussy screaming thing" and uses every subterfuge to escape practicing. All he thinks of is roller skating, baseball, or going swimming. His parents are in despair and are contemplating giving him a complete rest from music, hoping that a love for it may awaken later. Friends have suggested that the child be forced to practice too much and had this advice of the quired a distaste for the work, but his parents state that he had never practiced much during the four years he studied.

Parents are often possessed of the idea that their own children are the ones who dislike practice, whereas the fact is that the child who does not practice is the one who has the greatest distaste for the work. The most gifted are often the least. Talent seems to have little to do with it. There is little doubt that thousands of persons who possess musical genius of the highest order, have never achieved anything in music because they did not have sufficient industry or go to practice. When we read the lives of the immortals in music we usually find that many of them in their early lives had some stern father or patient mother who kept them at their task by force or persuasion. We find that the influence in the early life of Beethoven took the form of a club in the hands of an irascible and intemperate father.

Most Children Alike.

Parents even of the most gifted children complain of the difficulty of making them practice. As a rule they do not wish to employ force as they fear that it will give their children a life-long distaste for music, besides there are many ways of achieving the desired effect without force. In some cases parents give children their spending money as a reward for practicing either at so much an hour or so much for each piece or exercise which has been perfectly learned, and it seems to work well in many cases.

A parent has two means of persuasion at his command—reward and punishment. Let the child who practices well be rewarded in various ways, and be deprived of various pleasures if he fails to practice.

When the young violin student has some one in the house who can play the violin, it is a great advantage. It is a great incentive to practice, as it cannot be denied that violin practice is more tedious than many other things. It is a great advantage to have a teacher in the house, in a position, which are complete in themselves and have their own bass and harmony.

YSAYE.



Ysaye. The above portrait of Ysaye, the great Belgian master, is taken from one of his favorite photos. It is considered his best and most characteristic picture. Although other violinists may surpass him in some respects, or in certain technical feats, he possesses, in the opinion of many of the leading musicians of the world, more of the qualities which go to the making of a supremely great violinist than any other violinist of the present day. Ysaye possesses a wonderfully pure and melodious tone of the purest quality, is a master technician and is intensely dramatic. His intonation is absolutely flawless, and he penetrates to the very heart of a composition as few violinists have ever done. He is a large portly man, giving the impression of leonine strength and rugged health. He is clean shaven and his appearance is that of a great tragedian. His friends say that there is no doubt he would have been a world famous actor, not been a violinist. It is this remarkable dramatic strain in his make-up which gives him the power to sway his audiences in such a wonderful manner. He is not only a great violinist but a great musician as well, and has done much orchestral directing in recent years. He also takes a few pupils now and then, and these pupils feel such veneration for him that some of them when they meet him go down on one knee and kiss his hand as if he were a medieval king. He has an interesting family and takes the deepest joy in life. One of his favorite sports is going fishing with his family, in which he takes fully as much pleasure as in playing the Beethoven concerto. He is very fond of Americans and keeps his violin—priced at \$10,000—wrapped up in a silk American flag, when in the case.

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Children's Club Work

Ideas for Music Club Workers

By MRS. JOHN A. OLIVER
(Press Secretary, National Federation of Music Clubs)

MAKE YOUR CLUB PROGRAM NOW.

Nothing is so valuable in club work as a well-planned program for the entire season. Of course it is altogether too much to expect that you will be able to carry out all your cherished plans, but if you do not have some idea of what you desire to accomplish and some preconceived notion of how your ideas should be executed in work next season is not likely to be very successful.

Don't Plan Too Much.

Our experience has revealed one very important fact. Musical societies often plan too much. They fail to take into consideration the natural limitations of the society and endeavor to accomplish so much more than they could ever possibly do that they meet with disappointment. Furthermore, they receive deserved criticisms from the many obstreperous members who are determined to destroy the good work of honest music-workers.

If you are planning a series of club concerts at which the members are to take part you should give much thought to the matter. For instance, a concert of the works of Strauss, Elgar, Reger and Debussy, while likely to be very interesting, would demand a kind of advanced musicianship that would make the undertaking somewhat of a failure. It would be better to have your best performers essay some of the works of one of the composers and fill up the remaining numbers of the program with either standard classics or the older and more familiar composers.

The Love Stories of Great Composers.

You will find that novelty plays an important part in the success of your club. If you can get some scheme for a series of programs for the ensuing year that will have something more than the mere biographical and historical interest you will find that all of your members will take a much greater interest in the work of the club.

The influence of love upon the lives of the great composers has always been a very fascinating subject. Some of the greatest masterpieces of all time have been brought into existence through the meeting of a great musician with the woman who has captivated his affection and devotion. A series of programs devoted to "The Love Stories of Great Musicians" and illustrated with the compositions that the musician wrote under the influence of love should prove very fascinating and taking. This subject is one that you would need to have carefully prepared. Mr. Rupert Hughes' book on "The Love Stories of Great Musicians" should prove a valuable source of reference.

Any similar plan presenting features for development may be adopted. A course of musical clubs is desirable if the club has never had a similar course. Books like "Baltzell's History of Music" are frequently accompanied with questions and suggestions that make them a course very readily adaptable to the needs of the average club.

It is exceedingly difficult to suggest novelties for Children's Club work, as the conditions are so variable in different parts of the country. A series devoted to the different forms in music has been found to be practicable. The first meeting might be devoted to "The March," the second to "The Waltz," the third to the "Polonaise," the fourth to the "Tango," the fifth to "The Bolero" or the "Tarentelle," and the sixth to the old time dances. "The Gavotte," the Allemande, the Minuet, etc. In any event the teacher or leader must remember that the children want as much music as they can hear and as little theory as possible. Teachers frequently make the great mistake of attempting to compel children to understand far more theoretical subjects than are comprehensible to the child mind. If you must have theory in your club work see to it that the theory is so cleverly sugar-coated that the child is not conscious that he is really studying a theoretical subject.

Select Your Pieces Now for Next Year.

Most club programs are ruined by a lack of forethought in the busy season during the winter season has little opportunity to select pieces that will be of educational value to the pupil and at the same time make matters easier. They will combine to form effective club programs. The teacher who courts success should take advantage of the leisure hours of a few days during the summer season to do some planning. Make a list of your pupils and estimate how much each one is likely to be capable of playing next year. Then visit some music store or secure a liberal selection of pieces from your dealer. Select the pieces to overture several times and then determine which pupil can play the piece most successfully. Put the name of the piece down on a card and ask the pupil to whom you desire to give it. Teachers will find it a great relief to be able to look upon this list and find what work they have outlined for the pupil. In this way club programs can be formed by teachers who employ these valuable aids in their work. Tentative programs may be outlined and then changed as the conditions indicate when the pupils are actually engaged upon the work during the winter season. Teachers who do not do this frequently find difficulty in conducting their club work successfully.

MENDELSSOHN'S RELIGION.

A recent newspaper heads the report of a secret lecture on Mendelssohn "A Great Jewish Composer." For this the lecturer seems to have been more than the teacher of the subject, for the lecturer started away by remarking that "the name of Mendelssohn stands at the head of a long list of gifted composers of Jewish race." It is true that Mendelssohn's ancestors were Jews. Moses Mendelssohn, his grandfather, was a Jew; but two of his great-grandfathers, the grandfather of the Jewish faith and became Roman Catholics. The composer's mother and most of his family were converted to the Christian faith at Frankfurt, and they had their children baptised in accordance with the forms of the Lutheran Church and of the Protestants. Therefore the fact that he came from the Jewish community was complete; and the Mendelssohns, while the composer was very a baby in arms, were everywhere recognized as a Christian family.

With or Without Notes?

There question whether it is better to play with or without notes is one of great importance, and is frequently discussed, because it may, of course, be viewed from many different standpoints. Any artist who is little else than a public and who keep up a certain repertoire from which they draw, find playing works over and over again, find playing all points must be kept up with equal vivacity and where this is possible to vivacity and where this is possible to public performance, it is not to one who is obliged to devote a great portion of his time to the task of teaching. But it would be advisable to restrict all the playing of piano music to the performances of virtuosos? Would not this deprive music lovers of opportunity for hearing many important works with which it is desirable to become acquainted? The number of those players who can give their performance to preparation and public performance is limited, and likewise is the number of works which they can keep in their repertoire. If it were possible to make a complete list of the repertoire of public pianists heard in this country, we should find many duplicates which considerably reduce the number of pieces actually heard. The number of excellent works in the field of musical literature would be entirely missing from such a list—works the character of which entirely escape the attention, and which makes it highly desirable that they should be known to many musical people who have neither the leisure to read the music, nor the technical abilities required to play them for themselves. Is it not pretty clear then that the assistance of pianists, who are able to read the music, is necessary? Is it not also clear that these pianists have not at their command the leisure necessary for committing everything to memory? Shall we debate then from playing compositions which they have thoroughly studied, simply because they must have the printed music before their eyes as they play? Frequently a musician desires to have the music before him merely as a safeguard. He may be capable not only of playing but of writing the entire piece, but he may, and yet may feel unwilling to play without the music before him.

Think everyone will admit that sometimes there is a necessity for using the printed music. On the other hand, it is important that all music students should be well drilled in memorizing, and that it is necessary for the teacher that it develops musicianship and intellectual performance. These are qualities a pupil's intelligent, and parrot-like, and superficially inartistic and inexpressive. With mitered composition intelligently committed to memory, not only will the pupil will have a sort of stored-up general fund of music, but he will be able to acquire and hold for future use, and the method of memorizing, frequently discussed in your magazine into details.

While it may occasionally be wise to work it, it is not advisable to do so very often since much of the work is of a more valuable in the present, and of a more aesthetic worth, and an expenditure of

so much energy, as in memorizing should not be wasted upon it. The choice of certain works for memorizing should be carefully made by the teacher, and the pupil should be encouraged to power in proportion to the value demanded. Pupils, as well as artists, should have at all times a repertoire adapted to the stage of advancement. As their power increases, and body develops, new pieces will be acquired and old ones dropped. The student who is not able to play a piece, should not be looked upon as a failure, for through their means, which have been excellent and intelligent, to a higher plane of excellence and attainment. Regarding the assertion that some persons do not memorize at all it is, in the opinion, a very rare thing to find one who is actually unable. All may be, and do not commit to memory with the same ease, but I have never yet met with a pupil from whom no really whatever could be obtained, and no opinion of the matter. The ability of the process is begun only when.

A SURPRISE MUSIC PARTY.

An Etude reader of many years' standing has sent me the following story. Mrs. L. J. K. Fowler, now, gave a surprise musical party and stated that the interest it aroused was commensurate. Each member of the party was requested to prepare some piece to be both a surprise to the teacher and to the other members of the club. They were enjoined not to select pieces beyond their technical grasp, and also advised not to determine any piece without considering several of the other members of the party. Almost all readers of THE ETUDE, and their selections from the Etude of the magazine. Some pupils who had been asked to prepare a piece, showing how carefully they had prepared the paper. On the evening of the party only the names of the little players appeared on the program. A good plan to try at parties of the kind would be to have each of the pupils write down, after the players' name, the name of the piece he believes the piece is playing. At the end these suggestions could be collected and the pupils with the most correct replies should receive a prize for their accuracy of observation in the past.

EMPEROR WILLIAM'S LOVE FOR MUSIC.

M. SABELIN-SKOFF, the renowned Russian composer, in a recent article in THE ETUDE, has written a very interesting story of the Emperor's love for music. He especially admires the works of the classical composers, and is especially fond of the folk-songs, but I do not think he speaks much for Wagner's opera, particularly lighter works. One of his favorite operas is Meyerbeer's "Les Huguenots." In the recent revival of which he personally interested himself. By the way, to the first performance he invited his wife and his children, and the daughters of the composer. The Kaiser's fondness for music is further illustrated by the fact that he maintains his own private orchestra, and sometimes he conducts it himself. It may also be interesting to note that the majority of the members of the Court are amateur musicians, and many of them are accomplished. The Emperor, for example, is a remarkably gifted pianist, with a really masterly technique. She was a pupil of Liszt and Sgambati, and would have been herself had she been a professional.

HOW TECHNIC MAY DISCOURAGE THE PUPIL.

B. W. F. U.

One of my pupils, a very musical young of fifteen, told me the other day that he had recently met one of the great pianists of the day, who invited him to his residence to hear him play. This young man had been studying with me for only two years, the fourth grade, and he was a creditable touch and deep musical feeling for one of his age, but he was sadly lacking in technique, wholly from lack of application to that important subject.

The great virtuoso asked the boy to play to him, no doubt expecting to hear another child Hofmann, but evidenced his disappointment by stopping him and exclaiming, "Horror! Why, boy, you have absolutely no technique!" and later, when that he was working one of the easier pieces, he said to Beethoven (Op. 40, No. 2), the pianist observed that the teacher should keep him on nothing but scales instead of permitting him to try pieces which were beyond him!

I reproved my young pupil for his rashness in playing without proper preparation, but in my secret heart admired his nerve and confidence. Moreover, I do not agree with my friend, the great pianist, in this point: Suppose, when this lad came to me at the end of his term, he had said, "I had exclaimed with horror, 'You have no technique!' and had kept him drilling and drilling, day in and day out, upon the scales of other technical exercises, without any piece to encourage him, how long do you think, would I have had him for a pupil? What would have been his reading of his music, his general knowledge of musical style and interpretation?

As it is, I believe I have developed in this boy a real musical germ, which would have been killed had he been discouraged him with too much technique. Now he sees he has something to work for, for, in order to perform the pieces which he has grown not only to admire, but to love, he must develop also the technical side—TECHNIC!

In the public schools they do not spend a whole year alone on spelling, then another year on writing, and so on; but combine, intelligently, little by little, several subjects, which prepare the child to accomplish more. It is difficult times to accomplish the same line of thought. I believe in applying this to my music teaching, and I find it very successful.

Better had the pupil who is deficient in technique reared in that line and be musically developed, than force him to run the risk of destroying the fire to play. Is not this illustrated in the case of Paderewski? This famous pianist had a technique far from perfect when he appeared in public in early life, but he had time to develop that.

My young pupil had an unpleasant experience at the hands of the pianist, for I know his wife and his children, and the daughters of the composer, and the value lesson to him. Incidentally it benefited me also, for I shall give him a little more technical work, in the future.

"The combination of the arts must be sought for within the depths of the soul, but as they do not speak the same language they can only be affected by, and explain themselves to, each other through the most mysterious analogies, in which after all each one only explains itself."—George Sand.

THE LOUDEST SOUND PRODUCING INSTRUMENT IN THE WORLD.

MILLER REESE HUTCHINSON, the young Alabamian who invented the Acousticon, noise-producer in the world, calls it the Klaxon horn. One of these horns, weighing only five pounds, will create at a distance of five miles, and there seems to be no limit to the havoc which specimens no larger than a typewriter can work in the quiet atmosphere. And yet, when the shrill of the Klaxon is heard as far as the brightest flash from a lighthouse can be seen, but the direction from which it comes, but as accurately ascertained. It throws out sound like a bullet.

There is nothing complicated or outwardly impressive about this great maker of noise. A steel diaphragm is struck on an anvil attached to its center by the teeth of a cam wheel which is revolved either by a storage-battery or by a simple mechanical belt. The vibrations of the diaphragm—numbering some twenty-four thousand a minute—which are thus produced, give rise to an astonishingly penetrating scream, the sound of which is concentrated and directed by means of a short, narrow horn.

The horn is aimed at one of the diaphragms, with the accuracy of a crack gun, begins to fire sound-waves through it, the effect is startling.—Scrap Book.

THE IMPORTANCE OF CHOOSING A PIANO WISELY.

BY ALGERNON ROSE.

To music-lovers the choice of a piano is a momentous matter. Such people happily form a significant proportion of purchasers of the instrument, and to them, as they see these reflections are especially addressed.

In order to induce a reluctant parent to buy a good piano containing the latest improvements, the daughters of a household, commendably aided and abetted by their music-master, will frequently scheme for months until they get their way. Pretence is not wanting when one wishes a thing. The old piano is either worn out, or of obsolete construction, or it is otherwise unsatisfactory. There are many ways of arguing, and it is hoped that these suggestions may be of practical value to those who desire to convince others as well as themselves. One expedient of choosing a good piano. When, at last, the choice has to be made, it is an anxious time, and all ladies may regret if they pause on the verge of a decision.

Another type of pianist, the intensely musical purchaser, who has passed many hours daily practicing for years, and who has already won a professional diploma, naturally regards making the selection of a piano in a more serious light than does the prospective amateur. He looks upon the instrument as an expensive but necessary chattel around which his friends can amuse themselves after dinner.

By the musician who chooses his own piano, the instrument is regarded rather as a prospective life-companion, whether for professional or domestic use. To him, selection, therefore, appears to him to be second only in importance to taking unto him a human helpmate for comfort or support. He knows that the money he put before the choice is made! Such purchases are like real love matches, to

which the ordinary method of buying is a mere legal contract, a *marriage de convenience*.

In a musical family, the advent of a new piano is long remembered as a red-letter day for the family. The instrument so recently proves to be a magnet which draws the home circle more closely together. On an evening it becomes the center of a party, even the other side of sense is impressed by the piano in childhood; and sensitive children, when grown up, aver that they vividly remember the fragrance of the polish of a new piano when it first came into the house! They will recall how they were allowed to practice on the "beautiful wave keys" of a week-day for a treat, and how they sang hymns beside them on a Sunday. New pieces and songs which were tried over, and the old favorites, sound far better than they did on the former piano.

At concerts more costly pianos, better played, are to be heard; but it is the impression of the piano in the home, and the recollection of the voices of those who gathered round it, which will linger in the mind with an indelible charm, and on days to come will pleasantly carry one's thoughts back across the intervening period when one least expects it. Pianos rarely ought to add something to life. They have done this in the past, and they should do the same in the future. Is it not worth while, then, exercising care in their choice, and to regard to the price, size, and other matters, considerable discussion usually takes place prior to the purchase. Friends are consulted. In matters of difficulty or doubt, there is nothing so natural, and at the same time nothing more dangerous, than to ask advice. Advice is less necessary to the musician than to the amateur. Yet the amateur is those who derive most advantage from taking counsel with others; for who is so perfect in wisdom as to be able to take every consideration into account?

But, then, when advice is asked, how is it possible to ensure that guidance will be given on which we can depend? The counselor, if he is not strongly attached to us, being influenced by some petty motive or self-gratification, often directs his advice to that end which most pleases him; and such private motives, being for the most part unknown to the person who is seeking advice, the latter is more likely to be misled. It is very shrewd, the bias by which it is influenced. Thus, the greater number of friends who are consulted, the more expedient will be the opinions which are given, and it is not surprising that the eager would-be purchaser grows mystified.

Let him beware of rash criticisms. Every good music-lover is a critic. One successful statesman, has its detractors; and the more violently a particular make is abused, the more worthy of regard it is. It is well to tell oneself to be a clever amateur in quest of a piano, on one occasion visited almost every house in the London trade. He inquired at each place for the author of One of these seemed to be unanimously condemned. Keeping his own counsel, the amateur tried each type of piano, but his ultimate conclusion was that the firm he had been warned against really produced the most meritorious instrument, and the reason of its being denounced was owing to jealousy.

Now the pianoforte, *per se*, is an instrument of tremendous importance. It has done for the spread of musical knowledge as much as the printing-press has achieved for literature, and this is saying a good deal. Nought in the wide world of musical instrument

making is to be compared with a good piano. The violin, devoid of mechanism, is simply itself compared with the complex construction and infinite variety of parts constituting the modern grand; and the church organ is beyond the reach of the multitude. That caution and foresight are necessary in the selection of a piano cannot be self-evident. A well-chosen instrument will bring as much satisfaction to its owner as a bad one will cause disappointment. The satisfaction of the owner is the satisfaction should be the result; for the constant use, day by day, of a superior musical instrument in a sense the selection of a piano is like the love for a horse, and such a piano will bring to blossom forth like Aaron's rod, by revealing each day new beauties in the old favorites, sound far better than they did on the former piano.

For the piano is the chosen weapon of the young music student, and, if the weapon is bad, he is unfairly handicapped in his fight with the world of his profession. A good piano, on the other hand, is a faithful servant to the musician, and gives long enjoyment to the subject in an unjudged manner, is the chief corner-stone of the student's knowledge, and the source of much of his "inspiration," although, perhaps, he will not own to it. On referring to St. Petersburg, however, then, the prospective purchaser often longs to refer to some authority which will give useful and practical hints on the subject in an unjudged manner, in order that he may know how to refuse an indifferent piano and choose the good.

The *Gaulois* gives the following interesting account of the origin of the Russian national hymn. Yet the hymn as popular in France as the "Boulangier March" was here a few years back. In 1833 General Lwoff, the composer of the hymn, was sent to the Emperor Nicholas on a trip to Prussia and Austria. At Berlin and Vienna the military bands played their national airs, but the subject in an unjudged manner, in order that he may know how to refuse an indifferent piano and choose the good. Nicholas was much put out at this, and on returning to St. Petersburg he commissioned Lwoff to supply the void, and the latter says on the subject: "Passing successively in review the French hymns, so full of grandeur and originality, the English hymn, so majestic, and the touching Austrian hymn by Haydn. I found it was necessary to produce something noble, moving, and majestic, which could be used both in sacred ceremonies and military fêtes, and be enjoyed by the people as well as the aristocracy. One evening the principal motive of the air was suggested. I quickly noted, and the next day I finished the music and composed the words." On November 23, 1833, the hymn was performed at the Imperial Chapel. Nicholas had repeated several times, also sung without accompaniment and played by the large orchestra, and so full of grandeur and originality, it was superb. Some days later an imperial ukase decreed its adoption. The Czar presented Lwoff with a gold cross, and the hymn was used, and as a further testimony of his satisfaction ordered that the first words of the hymn, "God protect the Emperor," should be the device of the Lwoff family.

"My great aim in writing vocal music has always been to do justice to the poet by correct and truthful declamation; and this has often led me to modulation."—Carl Maria von Weber.

Prize Essay—Contest 1908

How I Established My Teaching Business

By NAN BOWRON

[The author of this essay received her musical education in America. She has taught in public schools in various places and is now engaged in private teaching.]

SEVERAL years ago I left the city where I had been teaching music in a boarding school and located in a small town beyond the "Great North Woods." As my work has been very successful, I think a few words on my experience in building up a good business might be of assistance to some struggling young teacher.

First I advertised in the local paper some weeks before I reached N— (where I was known at least by reputation as my parents live there). Upon arriving I procured a list of children over eight years of age, and sent a business card to each mother, for mothers are usually at the head of the domestic music department.

At the end of two weeks I had two pupils. With that meagre encouragement I purchased a piano—a good one—at the nearest city, rented a good, large, light room on the second floor of the principal business block of the town, and hung out my shingle. I was careful in selecting a room to get one of the best people in town would not hesitate to enter; also to get a piano that they would enjoy using. By giving a good deal of attention to the appearance of the studio, keeping it scrupulously clean and selecting decorations with care, I soon had a very attractive room. No pictures but a few of composers or musical subjects were allowed on the walls. A few plants helped to fill the bare walls. Slowly but surely the musical atmosphere was growing. I might here add that I played the pipe organ in one of the churches at \$2.00 a week, which magnificent income insured payment of my rent, etc.

The first week my studio was open for business I had a lesson every day, and new pupils came by twos and threes every week until I had twenty—the lowest average I have ever had. Now the real problem arose. Nine of these lads and lasses were beginners—and I hated every one of them. Not personally, you will understand of course, but pedagogically, for I didn't know what to do with them. I taught them in the good old-fashioned way, beginning with two treble notes and adding new ones as soon as the old ones were mastered. I followed after the style of the "A, B, C's" of our grandfathers' time. I counted religiously in much the manner of the chanted multiplication tables of yore, until my throat ached.

Making a Specialty of Beginners.

I had from the first thought of specializing, and now made up my mind that these nine much-suffering beginners needed that particular attention more than the others. I therefore looked over the advertising pages of *The Etude*. I found a good many notices of kindergartens and primary schools of instruction sent to every one for circulars and notices. Selecting what seemed to me the best one which offered a correspondence course, I embarked on my career of primary specialist.

First I studied this study with a view not only of learning what the manuals contained, but of making that knowledge my own, adding here and there an idea gleaned from experience. My pupils never saw a book, or even knew I had one on the subject. After trying these ideas on the nine luckless ones, I solicited a class of small children. I received sixteen, which I took in two divisions according to age. Because the work was so new in the community, I could not follow a rigid kindergarten course, but had to have the children show *playing results* as soon as possible. I therefore divided the work into

three divisions, and here is the plan which I still follow more or less closely.

Examinations.

Each division has two lessons weekly on notation—first, in reading and writing notes and finding them on the piano, music and rhythm exercises—in fact all work that counts in actual playing. The in lesson comes on Saturday and is more general in character. First we go through a list of questions covering all the work from the very first lesson to date—few new ones being added every week. Each question is written on a slip of paper and given to the child who answers correctly. At the end of ten minutes the papers are counted and the one having the most correct answers is the winner. Here are a few of the easiest questions: How many octaves on the piano? How many notes in the treble? What do we call the white octaves in the treble? What do we call the black octaves in the treble? Play the third space in the bass, etc.

The children answering the most questions are then allowed to choose games and songs. Then follows a story of one of the great musicians, showing pictures, etc. I make a good deal of the childhood of the composers. Children don't care how many figures there are, but they do care what the figures are. The manuscript he copied by moonlight. My little ones rarely come into the studio without stopping to look at the picture of little Bach with his quill pen and Handel at his spinnet in the attic. One little girl said: "He ought to have known better than to get up after being put to bed. I am only six, and I know better."

Interesting Children's Games.

I play a few selections from the works of the composer we are studying. I have mounted on small cards pictures of all the best known composers. Selecting one of these, I also select a picture of his name and the children select and bring to me the picture of the composer who wrote it, telling me his name and that of the piece. I select these pieces with great care and play them often so that the children become very familiar with them. This intimate knowledge of the works of the best composers at this impenetrable age helps to form a good musical taste. I use these selections also for rhythm exercises, and this leads the little ones to feel the rhythm, and I am never troubled with a pupil who cannot keep time.

When the children can play freely within the range of five notes—using sharps and flats as accidentals—and understand the rhythm $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ perfectly, I have graduated exercises and present Kindergarten Diplomas. (These I had printed at the local printing office.) Then the class becomes Primary—each pupil having two or three private lessons a week and the Saturday class as before. The class now takes up scale work by means of stories, songs and games. I teach triads with the scales, pupils being given words as they play them. I have the time the study of composers. I make ear training more important in this grade, although I give it more or less from the first.

When the children know all the major scales, that is, can play them accenting 2's, 3's and 4's, write them, and play and write broken triads (hands are usually too small to reach such notes), I begin the more advanced work which are still continued, doing more advanced work which are still continued, studies than private lessons. The review and theory questions are often put to shame, and are used as games, taking the place of the simpler ones of the Kindergarten and Primary classes. I also have a number of children that I brought from New York City and that I

found advertised in *The Etude*, Musicians' Dominos, Musical Authors, etc. These all help in holding the pupils' interest. Never let a pupil dread a lesson, especially a class lesson.

At the private lesson—now one of the forty-five minutes instead of two—each of these pupils begin analyzing their pieces, taking the song from first Gurlitt and Schumann are important on my list, although I use many others for the sake of variety as well as broadening knowledge.

The Evil of Too Difficult Music.

Let me say right here, that the cause of ninety-nine out of a hundred of the discouraged and dissatisfied pupils who either give up entirely after ten or twenty lessons, or who go on struggling for three or four years, and then give up, is because the teacher gives them too difficult music. Music teachers do not have their teaching material graded for them as do the public school teachers who have such excellent reading and number work textbooks. The music teachers' material is spread out in the most bewildering array, quantities of it—and most of it good and useful—in the right place.

Too often a teacher when looking for a new piece or study forgets to count the difficulties from the standpoint of the pupil and his education. The piece is pretty and looks easy, and so it is to the teacher. I have a very carefully graded course of study that has grown mostly out of my own experience. I began by comparing the grading of a number of good music schools, then let experience do the rest. No teacher of advanced pupils is fit to make out a course of study for little children—their own teacher do that. She will not give them kinds of notes the first lesson, dotted and tied notes, and a fine variety of rests the second, and different keys with divided bass and triplets the third—until she knows her own strength and her own level. I have a "beginners' just like that I have described, by a fine musician, many of whose pupils are to-day among America's best musicians. I do not believe that the teacher, or else they were prodigies, equal to Mozart.

A friend of mine, a very talented musician, once attempted to teach a class of beginners using a book of this description. He was not only not really gifted and were doing nicely. Very soon he wrote to me that they were losing interest. He suggested difficulties in smaller doses, but she seconded him. He was not only not really gifted and were doing nicely. Very soon he wrote to me that they were losing interest. He suggested difficulties in smaller doses, but she seconded him. He was not only not really gifted and were doing nicely. Very soon he wrote to me that they were losing interest. He suggested difficulties in smaller doses, but she seconded him.

Business in Teaching.

One other point in making the business of music teaching successful is to keep it on a business basis. Always be ready to give each lesson promptly at the appointed time, and insist that the pupil be ready to receive it. The thing that doubled my income and practice and solved the mystery of my success (and although the Saturday classes do a great deal toward that) is this sign, in large letters, hung at the entrance to my piano in plain sight: **NOTICE. ALL MISSED WILL HAVE TO BE PAID FOR.** It is not exactly ornamental, but it is useful. They all seem to understand it, and make their lesson more to be accomplished and make up for me every possible. The pupils appreciate that for me and always willing to change their day for the next. I also use business signs for my private correspondence. I have business cards as well as announcement cards for the beginning of the season. A rubric and stamp with "Music Studio" together with my name and address is used on every piece of mail sold or rented.

Many people in small towns object very strongly to paying for lessons. They seem to think the teacher and an occasional "place" is all that is needed. I have a system of renting books and studies at twenty-five cents, to be used as long as needed. If the pupil wants to have a book he pays the difference between rental and price. I have a reinforcement of a strip of cloth passed nearly inside.

The last, but by no means least, element of success is the social life of the studio. The dif-

ferent have a club, "The Cecilia," and they are making a thorough study of the history of Music. They are following a regular course of study and are looking up their topics in the library, as well as in the New York State Traveling Library, which is a great help and has in town for the season. Some of the girls are getting together a library of their own. The Cecilia have their colors, club pin and motto.

The younger children have a club called the "Fanny Mendelssohn." They do not do as solid work, but some composer is discussed and his music played at each meeting. They play musical games after their program and are very ingenious in inventing new ones. They also have colors and motto. No pupil is allowed to join either club unless he is a student and attends the Saturday classes regularly.

Monthly recitals, to which pupils give the invitations, serve as an advertisement for me and also—flatter myself—help elevate the musical taste of the town. These recitals are always well attended, invitations being anxiously sought after, especially when a young Kindergarten class makes its debut.

Any music teacher who does not enjoy her work has my sincere pity—for then it is drudgery indeed. If all could have such nice, bright, studious and pleasant pupils as mine, music teaching would be a joy to us. I feel that my pupils are my friends, and that is why I am so happy in my work.

DIFFICULTIES WITH THUMBS AND FINGERS

BY M. KINGSTON.

Once upon a time I sat in a concert room listening to a piano recital by Rubinstein. As I watched those large capable hands making melody to issue in beautiful streams of tone—for the player had a most lovely touch—and then in a flash saw the same pair of hands draw forth magnificent ever-behavior harmonies with a rapidity of movement which seemed to suggest the presence of two or even of three pairs of hands, gambling over the keyboard, I was carried away, so to speak, by the glory of the effect and involuntarily exclaimed "How magnificent how beautiful!" But I was somewhat startled by the next moment when I saw the same pair of hands draw forth magnificent ever-behavior harmonies with a rapidity of movement which seemed to suggest the presence of two or even of three pairs of hands, gambling over the keyboard, I was carried away, so to speak, by the glory of the effect and involuntarily exclaimed "How magnificent how beautiful!" 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MUSIC A UTILITARIAN STUDY.

BY FRANCIS LINCOLN.

The teacher and student should never lose an opportunity to represent the usefulness of music. So very many people regard music as a kind of luxury that in many parts of the country music is regarded as a pastime for the idle. Music has a place in the great universal scheme of things, and its place is a necessary one, an essential one, and important one.

Although philosophers of all ages have recognized the value of music, it has only been in recent years that psychologists have been able to scientifically determine its real significance. They now tell us that there is no other study that affords a similar "mind rest" for the busy man or woman, that there is no other study that will do so much to obscure the thousand and one worries that arise every day in the work of the busy man; that there is no study that will so effectually soothe an overwrought nervous system, that musicians are singularly long lived, and that the intellectual development that music promotes leads to culture and refinement.

The music teacher then has a position that should be ranked with the most important of our public servants. He should notice the usefulness of his work and be proud of his occupation. Can stentorianism, the bench, the pulpit, the clinic, or the counting house be regarded as more essential, useful or vital?

MISCONCEPTION OF MUSICAL TERMS OF FORCE.

It is safe to say that very few musicians have any accurate conception of the meaning of musical terms of force. Forte and fortissimo are pretty much the same in effect. There are some seven degrees of force required by our conventional musical terms. They range from pianissimo to fortissimo.

A great pianist once told the writer that he had at his command some ten degrees of force. In other words, he claimed that the muscles of his hand, arm and shoulder were so developed that he could administer blows to the keyboard that would produce ten different quantities of tone. The player with such an unusual muscular development would also have to have a finely educated sense of hearing. He would have to determine the quantity of tone he was producing as he was playing. Again, the action and sonority of the instrument make a very serious obstacle that young students must overcome. After the pupil has cultivated the various perceptions of degrees of force and adjusted his touch to them, he must accommodate his touch to the requirements of a new instrument. This is often an exceedingly difficult task. The great virtuoso pianists when upon tour insist upon having one and the same piano throughout the tour. A new piano means—to the man with

a finely adjusted sense of tone quantity—a change far more radical than it would be to the young student.

The most conspicuous fault that young pupils make is that they do not discriminate between the terms forte and fortissimo and between the terms piano and pianissimo. When they see the sign forte they immediately commence to play just as loudly as possible. They leave no reserve degrees of force for fortissimo. The same criticism applies to the degrees of force, piano, pianissimo. A prominent teacher in an Eastern city teaches pianissimo in this way: He has the pupil play the scales over and over again, pressing down the keys so lightly that absolutely no sound is elicited. This is very hard to do with some pianos and impossible with others, but it can be accomplished upon most pianos. Then the teacher directs the pupil to press down the keys making the least possible sound. If the preceding exercise has been faithfully practiced the fingers will have become accustomed to a sense of control otherwise unobtainable and the pianissimo will soon be an accomplished fact. This touch is extremely rare. Many possess the ability to play passages piano, but those who can play pianissimo are numbered among very advanced students and the great virtuosos. It is really not difficult to accomplish if the attention is directed to its cultivation.

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This is a picture of the Fletcher Method Summer Class being held at Ellor, Maine—July 8th to September 1st, 1908

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